

carleton

MAGAZINE ■ FALL 2010

STICK HANDLERS
FLYING LOW WITH CU'S
QUIDDITCH TEAM

HAVING A FIELD DAY
RAVENS' FOOTBALL
CAMPAIGN KICKS OFF

RADIO CARLETON AT 35
THE PRANKS, THE PUNKS
AND THE PASSION

STYLISH DISCONTENT

Street art gains ground as a rising political force

*Fotongrapler, an installation from the
Pedestrian Series by Fauxreel, the handle
of Toronto street artist Dan Bergeron, BA/02*



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Photo: Dan Bergeron



Photo: Luther Caverly

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Photo: Tony Foulise

 **Carleton**
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A MESSAGE FROM THE PRESIDENT

Carleton's Rising Global Identity

I write to you at an altitude of many thousand metres. No, I am not scaling Everest, as did our first-year convocation speaker, Elia Saikaly. I am, more prosaically, sitting on a plane from Mumbai to Ottawa. For a person who had never been to India, I have certainly made up for this gap in my collected peregrinations by visiting twice in five months!

Did you know that more students from Carleton participate in the Ontario-India exchange program than from any other university? Did you know that we have researchers in areas ranging from philosophy to physics who have maintained long-standing collaborations with colleagues in India? They provided the motive for the establishment of Carleton's Canada-India Centre for Excellence in Science, Technology, Trade and Policy, which was launched on August 2. It will promote academic linkages; seek funds to support exchanges, travel, research and conferences; and create a network

for Canadian businesses working in India and for Indian businesses working in Canada.

In addition to pre-existing linkages in Kolkata and New Delhi, the centre has reached out to a number of universities, including Mumbai, Pune, Teri, Modi, Amity, Jai Hind College and BITS Pilani. Exchanges include innovations such as internships, which provide students the opportunity to gain valuable work experience abroad.

The centre has also co-ordinated a first agreement with a major business partner, the Tata Institute of Fundamental Research, which will collaborate with Carleton in the area of computer science.

This unique centre is perfectly situated to bring together faculty, students, representatives of business, industry, governments and NGOs of both nations. By focusing on target areas such as international economic development, health and the environment, the centre will assemble the wisdom of two continents, the perspective of many disciplines and the talents and experience of business partners in India and in Canada. While bringing into play the global-identities theme of our strategic plan, Defining Dreams,

this centre once again demonstrates Carleton's global leadership.

Before we touch down, let me mention a few of the first-class activities that have occurred on campus this fall. They include an honorary degree awarded to Nobel laureate Muhammad Yunus, who pioneered the concept of microfinancing; the Osler lecture in medicine by the winner of the Gairdner Global Health Award, Dr. Nicholas White, known for his work on malaria; and a talk by Gairdner International Award winner and cancer researcher Dr. Gregg Semenza. Excellence rises, as well, from within, and I am pleased to announce that more students than ever have volunteered for orientation and that our first-year class is both outstanding and numerous. Just think—in about four years, they will join you as alumni reading this missive and wondering if that plane will ever land!

Best wishes,

Roseann O'Reilly Runte

Roseann O'Reilly Runte
President and Vice-Chancellor
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OPPORTUNITY ~~KNOCKS~~ CALLS

The poor, beleaguered home phone. No fancy ring tones, no text messages, no pay-as-you-go option. Abused by telemarketers, stripped of the mystery of who is calling, they languish in kitchens and on side tables across the nation.

This fall, Carleton students like Devan give new life to your landline. When you see that Carleton is calling, pick up the phone and rekindle your relationship with your alma mater. Embrace the opportunity to talk with a student about news and events on campus. Ask questions; share your own stories and information updates. Yes, you'll be asked to make a gift to Carleton—and you'll have the opportunity to find out what a difference your gift will make, how donors have helped the student you are talking to and how you can help shape Carleton's future.

Staying connected is just one way that alumni create an exceptional educational experience at Carleton.

DEVAN POTTER-BONAR,

a third-year political science student, is one of 20 student callers working part-time at Carleton to help pay his tuition. Devan knows first-hand the difference donors make: he received an entrance scholarship supported by gifts to Carleton.

giving.carleton.ca



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SCREEN TEST I'm looking at a display wall at the Carleton Immersive Media Studio inside the Visualization and Simulation Building on campus. The old Bata shoe factory in the town of Batawa, near Trenton, Ont., is being considered for redevelopment. Todd Duckworth, Nevil Wood and Katie Wurts—master's students with the Azrieli School of Architecture and Urbanism—are helping to create a three-dimensional, computer-generated building model of the town. There's more at <cims.carleton.ca/projects>

The Next Steps

The way I see it, it is possible to have a fluid balance between the printed word and digital content, with each medium bolstering the other. In print, you might settle in and get your head around a topic, while the online offerings act as visual excitement to propel the viewer into a story: a gallery of photos from a shoot, say, or feature videos, which require more watching and less reading. If you feel the same way, or if you wholly disagree, turn to page 6, where readers weigh in on the digital/

print debate, a carry-over from a topic we put out there in our spring issue.

Since that issue was published, we've been busy redesigning the magazine and alumni association websites with the help of a creative team led by Carleton's web services manager, Dan Brown, BA/98. With a mind to making the experience intuitive and by offering great Carleton stories front and centre, communications director Ryan Davies, senior designer Richard Bootsma, members of the magazine's editorial

committee and I have created a mobile-ready site with links to the many services offered to alumni, plus a series of videos that link to stories in this issue. Surf over to Carleton.ca/alumni to see the work of Toronto street artist Dan Bergeron, BA/02, whose installation, *Fotongrapler*, is on our cover, and look at page 17 for the whole story.

Fateema Sayani

Fateema Sayani, BJ/01

carleton

UNIVERSITY MAGAZINE

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Letters are welcome. The editor reserves the right to edit or refuse any submission. Views expressed or implied are those of the individual contributors or sources quoted and do not necessarily reflect university policy.

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Magazine mission statement

Carleton University Magazine is published three times a year for the university's alumni, faculty, staff and friends. The magazine is the university's primary vehicle for providing information on the accomplishments of alumni, faculty and students and on significant issues and developments within the university community and the alumni association. The magazine is distributed to 90,000 alumni worldwide.

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Stay in touch

To update your name or address, please contact advancement services at 1-800-461-8972 or magazine_editor@carleton.ca.

carleton.ca/alumni



“Please continue printing our magazine.
How else would we know it exists?”

—Andreas Kotantoulas, BA/91

and read fully articles of interest. I use the internet extensively, both personally and professionally, but should the magazine move to online only, I doubt I would ever read it.

Andrea Douglas Kriluck, BJ/76

Point of Reference

Something happened this past week—something that hasn't happened since I graduated from Carleton 10-ish years ago. I dog-eared three pages of *CU Magazine's* spring issue. Three! Two are within the cover story on the future of journalism. (Note to self: Check out Clay Shirky's book *Here Comes Everybody* and Shane Smith's *The Vice Guide to North Korea*). The third is page 41, folded over to remind me to spend a few hours on the National Film Board's website. I look forward to the next issue's arrival—in print format, since you ask. A good magazine will lead me to research further online, as yours has. So keep 'em coming!

Dee Campbell, BA/99

Preserving the Experience

Please don't switch to an online magazine. Between us, my husband and I receive alumni material from four different universities. One of them switched to an online magazine. We tried reading it, but it was difficult and not worth the time involved. I delete it, without reading, when it comes in. The other day I spent several hours with the current issue of *Carleton University Magazine* because I found the articles interesting. I would not have devoted the same amount of time to sitting at the computer trying to juggle pages.

Mary Lu MacDonald, MA/76, PhD/84

I vote for keeping the print format. My son is studying at Carleton in the Interactive and Multimedia Design program, and he's a big reader—as is everyone in our family. The magazine gets passed around when everyone is home for the holidays, and we all enjoy it. Please keep up the good work.

Ann Dease

Toward the Inevitable

I think it is undeniable that electronic formats are the standard of the future. What with technologies such as e-readers becoming more widely available, sooner or later all print items that can be easily transferred will be brought into the digital realm. I think it makes sense to make the switch within the next few years to take advantage of these emerging methods of distribution. This provides for environmental and cost considerations.

Jordan Charbonneau, BPAPM/08

Worthy Investment

Congratulations to your editorial and design team on a greatly improved magazine. A year ago I would have said, "Go digital. It's really not worth the cost of printing and mailing," but I find the new magazine well written, attractive and worth reading. I hope you will continue with a print edition.

Teresa O'Donovan, MA/91

I am a fan of the paper version of the alumni magazine. It is usually the first thing that I pack when I am going camping or to a cottage where there is no Wi-Fi. I agree that it is wise to go paperless; however, I would miss this one magazine that arrives in my mailbox.

Dipna Horra, BArch/98

Making the Connection

Unfortunately, after more than 30 years since graduation, my connection to Carleton is tenuous, due, in part, to a lack of alumni programs and support. These have improved in recent years, but it is too late for me to renew strong connections. However, I do scan the magazine when it arrives



In the fall issue, we put a question out there for all of you to comment on—and comment, you did. When we asked whether the future of CU Magazine was in print or in the digital realm, we received a range of responses from both sides. On an unrelated note, writer J.W. Platts, BA/65, thought we were barking up the wrong tree with our *Deans & Their Dogs* pictorial and wrote in to say that "Your coverage of dean's dogs did not inspire me to whip out my chequebook." Meanwhile, a salute goes out to all the eagle-eyed readers. In the last issue, a sidebar ran with the word "alredy." As Peter Thomson, BJ/53, put it succinctly, "I hope the future of journalism includes copy editors who can spell." Touché.



Greater Issues at Play

I enjoy reading the physical product, but I think that an electronic format might serve my other reasons for reading *Carleton University Magazine*. I could always file or print those articles I want for reference, and I could email copies to family and friends who I think might find an article worth reading. To help maintain your ad revenue, you might co-operate with advertisers to fund readable messages with more intellectual and factual depth, a significant challenge in some cases.

Gerry Glavin, BSc/54

Electronic Overload

I enjoy reading the hard-copy version of the alumni magazine when I can grab a couple of minutes, as it provides relief from almost constant screen time. I would not subscribe to an e-version despite enjoying the current edition. While I appreciate the savings that eliminating the hard copy would entail, the magazine would effectively disappear for me.

Steve Moore, BA/83

A Question of Format

I would much prefer to keep a print version of the magazine. I just can't see myself spending time with an electronic version in the same way. I get a lot of email, so I'm less inclined to look at it. And I just can't see myself scrolling through a PDF format, or even a more sophisticated e-format, in the

way I look through the magazine. I also read the magazine at the kitchen table or on the couch—not where I have my computer. You may want to introduce an e-version but still give readers the option of a print version.

Rebekah Chevalier, BJ/82

I am perfectly comfortable browsing an email edition, so you will not lose me as a reader if you drop the hard-copy edition. I already read some online publications, and the number has been slowly increasing. That said, how carefully and thoroughly I read each edition very much depends on the format you choose for the e-version. The best combination is a generously graphic email with a descriptive table of contents and links to full articles. The e-reader market is exploding, and I am confident that in five years, I will be reading *CU Magazine* on my tablet of choice and porting what I want to keep to my personal storage. Do what you like in the meantime, but plan for an e-book-compatible edition ASAP.

Paul Harrison, MA/81

Staying Power

When *Carleton University Magazine* arrives, I quickly flip through it to see the highlights of interest and then set it near my favourite couch. Within a few days, with a glass of wine hand, Beethoven playing soothingly in the background, I begin to peruse the magazine. Depending on the time available, I either finish it or, more likely, set

it aside to be read some more in a few days. Perhaps in three sittings I read it (along with other material), but three or so times I am reminded of Carleton University. None of this would be possible or probable for me with an e-magazine. It is similar with books. The comfort of a self-enclosed entity that I can carry with me wherever I go and read wherever I want without having to set up a computer is a huge plus in my life. Both print and online have their advantages. The online version can link to other documents, show video clips or a portfolio of pictures; it can be continuously updated. The print has the touch-and-feel advantage, not to mention its logo is emblazoned before the reader for as long as the periodical is kept on hand.

Bill Caswell, BEng/63

A Great Reminder

I graduated in 1966 outside in the quad on a sunny afternoon. Since then, I have obtained degrees from two other universities, so I receive regularly the magazines from three Canadian universities. Each has its own style and flavour. In *Carleton University Magazine*, I enjoy the Ex Libris, Class Notes and In Memoriam sections. Every day I purchase and read several newspapers. Please continue publishing *Carleton University Magazine* in print, on real paper. If you do, I promise to continue to read it, enjoy it and remember my years at Carleton.

Barry R. Betzner, BA/66.

“Allow subscribers to decide which one they prefer. If just 25 percent of your subscribers opt into digital, with the reduced footprint you will easily realize savings and remain relevant.”

—Eric Feeley, BEng/94

Correction

The planned two-floor expansion of the MacOdrum Library is slated to be built above the third floor, pending funding. Incorrect information appeared in the last issue. *Carleton University Magazine* regrets the error.

Send us your thoughts:
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510 Robertson Hall
1125 Colonel By Drive
Ottawa, ON K1S 5B6
<magazine_editor@carleton.ca>

2 prestigious awards

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G. Stuart Adam, BJ/63, MA/67, winner of the 2010 Founders Award. Adam was the Director of the School of Journalism and Communication (1973-1992), Dean of the Faculty of Arts (1992-1997) and Vice-President (Academic) from 1997-2003.

< For nomination information, email heather_theoret@carleton.ca.
For more information, call 1-866-CU-PROUD (287-7683). >

NOT YOUR TYPICAL READING WEEK



At Carleton University, we believe an education can also be a life-changing experience. Since 2006, our Alternative Spring Break program has sent students on local, national and international community service learning projects. While there, they're learning about social justice, human rights, environmentalism and the global community. As it turns out, our classrooms are not just confined to our campus.

Chances are, you had a life-changing experience while at Carleton. You may know someone who is thinking of applying to university. If so, why not encourage them to apply to Carleton for an educational experience that's anything but textbook?

carleton.ca/admissions/spreadtheword/

ANYTHING BUT TEXTBOOK



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UPFRONT

14 "IT'S THE PERFECT COMBINATION OF ATHLETICISM AND DORKINESS."

FIELD REPORT

Touching Down

Ravens football on track for 2012 return

WRITTEN BY DAVID MCDONALD, BJ/69
PHOTO BY LUTHER CAVERLY

After 13 long years on the sidelines, the Ravens are likely to be back on the gridiron for the 2012 Ontario University Athletics season.

"I'm very happy with how things are progressing," says Kevin McKerrow, BA/87, long-time president of the Old Crow Society, which represents Carleton's football alumni, and chair of a committee working to revive the Ravens. He says it's a result of "commitment and enthusiasm from both the Old Crow ranks and senior representatives of the university."

In June, the university's board of governors conditionally approved the creation of the Carleton University Football Club (CUFC), a self-sustaining, partnership between the university and a community of football supporters. It's based on a wildly successful

A photograph of Kevin McKerrow, a man with a beard and a striped shirt, holding a football. He is standing in a locker room with red lockers in the background. A football helmet with "RAVENS" on it is visible on the floor to his left.

KICK OFF Kevin McKerrow, former all-star offensive lineman at Carleton and head of the 600-member Old Crow Society, heads a steering committee aimed at reviving the Ravens.



model developed at l'Université Laval (and since adopted by several other Canadian schools) that depends on donations, sponsorships and gate receipts to carry the costs of a pigskin program. Since June, CUFC fundraisers have secured pledges for a significant portion of the \$1 million a year the team will need to cover start-up and

operational costs over its first five seasons. To ensure a 2012 kickoff, McKerrow and company hope to nail down commitments for the entire amount by the end of November.

The group is also developing a financial plan to secure long-term viability for the team. So far, the shiniest halo among the financial angels belongs to former Ravens cornerback John Ruddy, BArch/75, president of Trinity Development Group and a partner in Ottawa Sports and Entertainment, the consortium behind a proposal to redevelop Lansdowne Park and bring CFL football back to the capital. Unconnected to the Lansdowne bid, Ruddy has pledged \$2.5 million toward raising his old team from the ashes.

To field a team in 2012, CUFC must make its intentions known to the Ontario University Athletics organization by next May. The club hopes to have a head coach in place by then.

The Ravens would play their home games at Carleton's Keith Harris Stadium, where seating will be upgraded to accommodate 3,000 spectators. Space for additional fans will be created on a berm on the east side of the field, while the annual Panda Game against University of Ottawa likely will continue to be played at Lansdowne Park. Dressing room and training facilities at Carleton will have to be expanded to create space for the Ravens and visiting teams. Also included in the team's budget is \$50,000 a year for a new women's varsity team in a sport to be determined.

For Carleton president Roseann O'Reilly Runte, a revived Ravens team would mark the second time she has presided over the resurrection of a football program. She was at the helm of Old Dominion University in Norfolk, Va., when its team resumed play in 2009 after a 53-year hiatus. ■

Are you interested in bringing football back to CU? Discuss the opportunities with development officer Paul Armstrong
613-520-2600 x 1158
paul_armstrong@carleton.ca



Game On

Seasoned NHL player Shaun Van Allen plays the role of a rookie once again. This time as assistant coach of Ravens men's hockey

WRITTEN BY CHRIS ROBINSON, BA/94
PHOTO BY LUTHER CAVERLY

New coach Marty Johnston has stepped into the skates of his former boss as head of the Ravens men's hockey team—and he's brought along some high-profile help in the form of former NHLer Shaun Van Allen.

Former head coach Fred Parker is now a scout for the NHL's Calgary Flames. Johnston, who was named coach in June, says, "We hope to build off the success of the past few seasons." Prior to joining the Ravens in 2007, Johnston's playing career includ-

ed a Memorial Cup championship with the Hull Olympiques and professional stints with the Eastern Coach Hockey League, the American Hockey League's Lowell Lock Monsters and a brief stop with the Edinburgh Capitals of the British National League.

His familiarity with the team and players should smooth his way ahead. "I am very fortunate to inherit a program full of talented players with great character," he says. One of Johnston's first acts as head coach was

to hire former Ottawa Senator Shaun Van Allen as assistant coach. The two met four years ago while playing in a charity hockey game. "He was my first choice when building a coaching staff," Johnston says. "His playing experience speaks for itself. We both seem to share the same philosophies about the game, although we debate daily on tactics and systems."

They also share the same philosophy with regard to work ethic, understanding that success follows from hard work.

For Van Allen, who briefly served as the Sens' director of player evaluation in 2006, the opportunity to step in with the Ravens opens a door to a possible coaching career. "There is ambition to do further coaching," he says, "and I thought this would be a good starting point. I thought it was a good fit for myself and my family. I have always been interested in coaching, and this sounded like a good challenge."

As a player, Van Allen was one of those unsung heroes who did a lot of the grind work, making the team concept come alive. A responsible two-way forward, he never shied away from taking or giving hits. Occasionally he even scored goals, like a memorable one in overtime against New Jersey during the 2003 Stanley Cup semifinals.

In addition to captain Brad Good and OUA East Men's second team all-star Brandon MacLean, Johnston is excited about a number of new additions, including former OHLer Jeff Hayes. "He is a highly skilled centre who should be a threat to score each night," says Johnston. "Any time you have a captain from a major junior organization [Oshawa Generals], you are getting a special individual."

Johnston says his focus will be on preparation and attention to detail. "We plan on pushing the players to be their best on and off the ice every day. Work ethic and discipline will be the pillars of our program." He says Van Allen will have an immediate impact on player development. "He's an integral piece of the puzzle when it comes to building a winning team at Carleton." ■

Making (((Waves)))

With gutsy spirit and a predilection for pranks, CKCU's volunteer broadcasters have relied on creative steam and gumption to remain on the air despite often empty pockets.

Ahead of the station's 35th anniversary, we look back at some of the high—and low—points on the air

WRITTEN BY JAMES HALE, BA/77



HEY, DJ Dave Taylor changes the platters in 1984, when vinyl was still the main form of music delivery.

Photos: Carleton University Archives

By government designation, CKCU-FM is a community radio station, but during its 35 years on the public airwaves, Radio Carleton has redefined what community means. To the listener, this seems like a solitary craft—one voice talking to many. However, CKCU has always been a collective noun. What goes on the air is the work of dozens of people who volun-

teer their time in the studio or behind the scenes. For many, their strongest connection to Carleton was, or is, their time spent at the university's radio station.

Of course, if you confine 150 or so creative young people inside a radio station, stuff happens. Stuff like surreptitiously papering over specific windows on the west-facing side of Dunton

Tower, then flipping on all the lights. The result: a glowing "93.1" advertisement and the front page of the next day's newspaper.

Stuff like operating a bogus "Guyana" checkpoint at the Oxfam Metres for Millions walk, where station volunteers doled out grape Kool-Aid to walkers in sardonic reflection of the Jim Jones



Photo: Mike Pinder, Ottawa Citizen. Reprinted by permission.

GETTING LIT In November 1980, CKCU broadcasters carefully plotted a papering scheme that saw west-facing windows on Dunton Tower glow with the call numbers "93.1."



WARM WELCOME In September 1976, CKCU volunteers ramped up registration by playing music, selling T-shirts and offering lemonade to new students.

massacre in 1978.

Stuff like a live broadcast booth at the Central Canada Exhibition, where announcer Peter Reynolds was dressed in full KISS regalia and highlighted his broadcast by igniting homemade pyrotechnics.

Creativity hit the money button in October 1978 when the station launched its first public-funding drive. Then station manager Craig Mackie remembers the tension. "We were facing a huge financial problem, the CRTC [Canadian Radio-television and Telecommunications Commission] was threatening to take away our licence, the Carleton University Students Association wasn't happy with us and neither was the university senate. The private broadcasters wanted us for breakfast." Despite widespread fear of failure, station volunteers found ways to encourage listeners—many of them students—to use cash to show they cared about the station. "We put it all on the line," says Mackie.

During a subsequent funding drive, volunteers Neil Bregman, BA/80, and Mike Giunta offered to broadcast naked. Listeners obliged with donations.

Announcer Henry Sporn, BA/77, BJ/85, MJ/92, offered to smash the station's copy of Helen Reddy's *I Am Woman* on air for large donations. The

money flowed, and Reddy's strident anthem was banished.

For those who were accepted into the highly creative—some might say dysfunctional—family, the place could be all-consuming. "I used to live at the station," recalls former production manager Michel Beaudoin. "Every Sunday night, all night long, I used to practise my creative skills in the studio, writing and producing station IDs."

Long-time CBC news producer Peter Leo, BA/83, says: "No matter when you made your way to the fifth floor of the University Centre, there was always an energy and a sense of purpose. Everyone there shared a deep commitment to making great radio."

"There were conflicts and rough patches, relationships that blossomed and others that ended," says Carolyn Brown, BJ/83, DPA/96, who produced arts programming for five years. "With the level of commitment to quality and principles, there were bound to be growing pains." But even after being away from the station since 1985, she adds, "Joni Mitchell's *You Turn Me On, I'm a Radio*—the first song ever broadcast on CKCU—can still bring tears to my eyes." ■

Join the celebration: The CKCU anniversary party takes place Nov. 12 to 15 in Porter Hall. Visit ckcufm.com for details.

Coming to you for 34 years—and counting
Ron Sweetman has broadcast more than 1,700 jazz programs



Ron Sweetman signed on as a summer replacement volunteer at CKCU on May 5, 1976—six months after the station hit the FM dial—and he has been broadcasting a weekly jazz program ever since. Now retired, Sweetman was a senior federal bureaucrat during many of his years at the station and, from 1990 to 2008, an international management consultant. It's not as if CKCU were all he had going on in his life, so how has he managed to stay engaged for 34 years?

"It's the opportunity to share with my listeners the things that excite me about collecting records and listening to live jazz," responds Sweetman. "It's the discovery of new artists, the issue of rare material from the past. I try to encourage listeners to open their ears to experiences and artists they've never heard." —JH ■



THERE AT THE CREATION The first crop of volunteers and staff gathered in Porter Hall for this portrait, just before going to the CRTC for a licence. The station, operating out of the fifth floor of the Unicentre, began broadcasting in November 1975.



SWEPT UP

Ladies and Gentlemen, Start Your Broomsticks!

A new sports league brings a touch of Hogwarts to Hog's Back

BY ROB THOMAS, BA/99, MJ/06

A certain wizard-in-training might feel at home on Carleton's campus these days. That's because a group of students have launched a muggle quidditch team. Muggles, for the uninitiated, are non-magical folk, while quidditch is the fictional sport they play. Both terms were popularized by the Harry Potter book and film series.

The sport's non-magical version combines elements of rugby, dodge ball and capture the flag with broomstick riding. In the Harry Potter version of the sport, the broomsticks help players fly.

Journalism student Andrea Hill got Carleton's team off the ground in January. "I was really concerned, when

we had our first meeting, that we were going to have three or four people show up," she says, "and as soon as they found out there was physical contact or any exertion involved in the sport, they would go back to playing Dungeons and Dragons."

Instead, the room was packed to overcrowding with eager would-be quidditch players, more than enough for the seven players required for a team. As Harry Potter quickly learns in the books and films, quidditch can be dangerous. Rugby player and journalism student Kyra Springer wasn't put off by the rough play of the game or its nerdy origins. "I think it's

POTTER HEADS: Taking a cue from the pages of Harry Potter, quidditch players ride broomsticks in a game that combines elements of rugby, dodge ball and capture the flag.

the perfect combination of athleticism and dorkiness."

Hill says the team is open to jocks and Potter fans alike. "Right now everyone who is on the Carleton team is a fan of Harry Potter," Hill says. "On the McGill team, there are a few people who had never heard of quidditch, had never seen the movies or read the books until they saw people running around on campus with broomsticks."

Carleton's team is part of the International Quidditch Association, which counts hundreds of university and high school teams among its members.

Carleton won its first exhibition match against the McGill University team in the spring.

In November, the team will take their play to the next level by competing in the annual Quidditch World Cup in New York City. ■

Campus Insider

Guitar Hero and Grand Theft Auto—Part of the Library's Game Plan

Video and board games are now available for students, staff and faculty to borrow.

The new lending library supports the game development programs offered by the School of Information Technology and the School of Computer Science. The courses focus on the principles and practice of designing and developing modern computer games.

The library's 133 video games for PlayStation 2 and 3, Nintendo Wii and Xbox 360 systems have circulated 318 times since last spring. The growing collection consists of titles such as *Guitar Hero*, *FIFA Soccer 10* and *Grand Theft Auto IV*.

The inventory has come from suggestions by professors, students and staff. Additions will include titles to support teaching and research across a variety of disciplines, says Robert Smith, the library's subject specialist in these areas.

There is neither a library location to play the games nor any equipment rental yet, but there are plans for a room with consoles that would be part of a larger digital media centre, if funding is available, says Smith.

-Erin Sweet, BJ/98, MJ/00

RRRA Looking for Spare Wheels

It may be the rusted chain or the flat tire, or maybe you're longing for a newer model: whatever the reason you want to junk your bike, Carleton's BikeShare program will accept those unused bikes.

Established by the Rideau River Residence Association (RRRA) last fall, the program offers students, staff and faculty a cheap way to commute on campus and around the city.

Christopher Infantry, past president of RRRA, points out that a lot of students living in residence lack the storage space to bring their bikes from home.

BikeShare members pay a one-time \$10 deposit for bikes and safety equipment. They can use the borrowed wheels for 24 hours at a time from September to April. The deposit can be redeemed at the end of the school year. One hundred members were registered this past term.

To date, Carleton University's campus safety department has donated 11 abandoned bikes. A bike mechanic brought them back to working order, and Mountain Equipment Co-op donated helmets, bells, reflectors and locks.

RRRA hopes to expand its fleet. To donate a bike, email: president@rrra.ca.

-ES



Coming Events

November

1-7 Carleton Community Biennial: art by students, faculty and alumni; Carleton University Art Gallery. <cuag.carleton.ca>

22 Mirko Zardini, Canadian Centre for Architecture, Forum Lecture Series; National Gallery, Ottawa. <carleton.ca/architecture>

29 Leadership Luncheon: Ivan Fellegi, MSc/58, PhD/61, chief statistician emeritus; Rideau Club, Ottawa. <carleton.ca/alumni>



Wait a minute, Jean, the mixed-media canvas by art history instructor Katie Cholette will show at Carleton University Art Gallery as part of the Community Biennial.

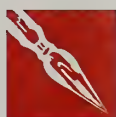
December

8 Science Café: Personalized radiation treatment for cancer; Wild Oat Café, Ottawa. <carleton.ca/science>

Save the Date

Research Days, Jan. 31–Feb. 11, 2011, Carleton University. <carleton.ca/research>

Chemistry Magic Show, Feb. 26, 2011, Carleton University. <carleton.ca/science>



Writing Competition

Carleton University

Do you have the "write" stuff? Then send us your original, unpublished short story or poetry (any style or form).

Eligibility: all Carleton University staff, faculty, students, alumni and retirees

Short story category

Entrants may submit one (1) story which must be typed in English and no more than 2,000 words.

Poetry category

Entrants may submit up to three (3) poems, each not exceeding 60 lines and typed in English.

Final-round judges: Authors Frances Itani and Mark Frutkin and poets Marilyn Iwama and George Bowering.

Prizes (in each category)

1st prize: \$500 ■ 2nd prize: \$350 ■ Honourable mention: \$50

There is a C\$15 entry fee. No electronic submissions. Competition opens September 13, 2010 and closes December 18, 2010.

Full details and rules at carleton.ca/bookstore.

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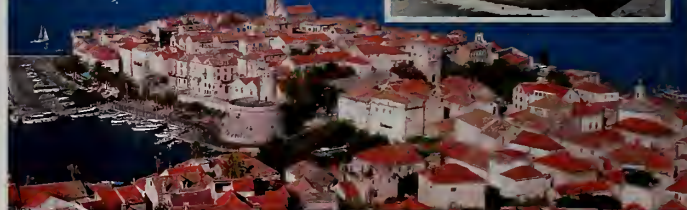
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Introducing the Sprott MBA Concentration in International Development Management

The Sprott School of Business is excited to introduce a new MBA concentration in International Development Management – the only program of its kind in Canada.

Created in partnership with the Norman Paterson School of International Affairs and the School of Public Policy and Administration, the Sprott MBA International Development Management concentration combines the appropriate business practices, management capabilities and leadership skills with an in-depth understanding of international development goals and processes. This combination equips graduates with the capabilities to effectively plan and deliver international development programs and projects.

For more information and to apply, please visit sprott.carleton.ca/mba/idm.



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STREET VIEW

Dan Bergeron's paste-up works, billboard makeovers and photo installations combine wit and social commentary in a style that harkens back to the U.K.'s Banksy. As street art gains traction as both a cultural scene and a forum for public debate, we look at a Carleton graduate at the forefront of a movement that takes on perennial issues like art versus commerce and who gets to decide on representation in public space

WRITTEN BY FATEEMA SAYANI, BJ/01 | PORTRAIT BY LUTHER CAVERLY | ART BY DAN BERGERON, BA/02

PUBLIC DEFENDER Going under the handle Fauxreel, Bergeron uses art to play with perception and explore questions about the ownership of public space in installations such as this one. The false building front was part of the summer show *Empire of Dreams: Phenomenology of the Built Environment* at the Museum of Contemporary Canadian Art in Toronto.



FACE VALUE Bergeron's *Face of the City* series of large-scale figurative portraits, cut to shape, display both a brick pattern and a personality—two elements that give vibrancy to city life.

Call him an artist of high-minded ideals, or call him a petty criminal—whatever you do, just stop for a second to look at his art. That's all Dan Bergeron, BA/02, asks. Bergeron, working under the handle Fauxreel, displays his work in public spaces: on city streets, billboards, abandoned storefronts and the sides of buildings. You *have* to look. In that way, Bergeron, 35, is brash and confrontational. He is also a bit brazen. In 2006, when he remade a billboard at Dundas and Bloor streets in Toronto that featured photos of rapper Kanye West and former U.S. president George W. Bush and the words "Isn't Kanye an A-Rab name?" he did it in broad daylight, following the thief's mantra that if you act as though you're supposed to be there, most people won't question you.

Your interpretation of the artist-nuisance question will depend on your leanings. Bergeron's work has a devoted following on sites that track street art, such as The Wooster Collective. He was the subject of profiles in the *Globe and Mail*, in *Toronto Life* and on the CBC and is represented by Show and Tell Gallery in Toronto—all validating milestones in an artist's career. To date, he hasn't been arrested for vandalism (a fact he mentions with surprise and relief). Perhaps it's because there is increasing tolerance for work like Bergeron's. Ever since the divisive artist-phenomenon known as Banksy brought his visually arresting, subversive yet witty works to the streets of London—two Bobbies kissing or the Queen portrayed as a chimpanzee—the new countercultural movement has become a public talking point. The recent film *Exit Through the Gift Shop* offered some insight into the technique behind his "hit-and-run vandalism." Banksy's philosophy is that those who truly deface



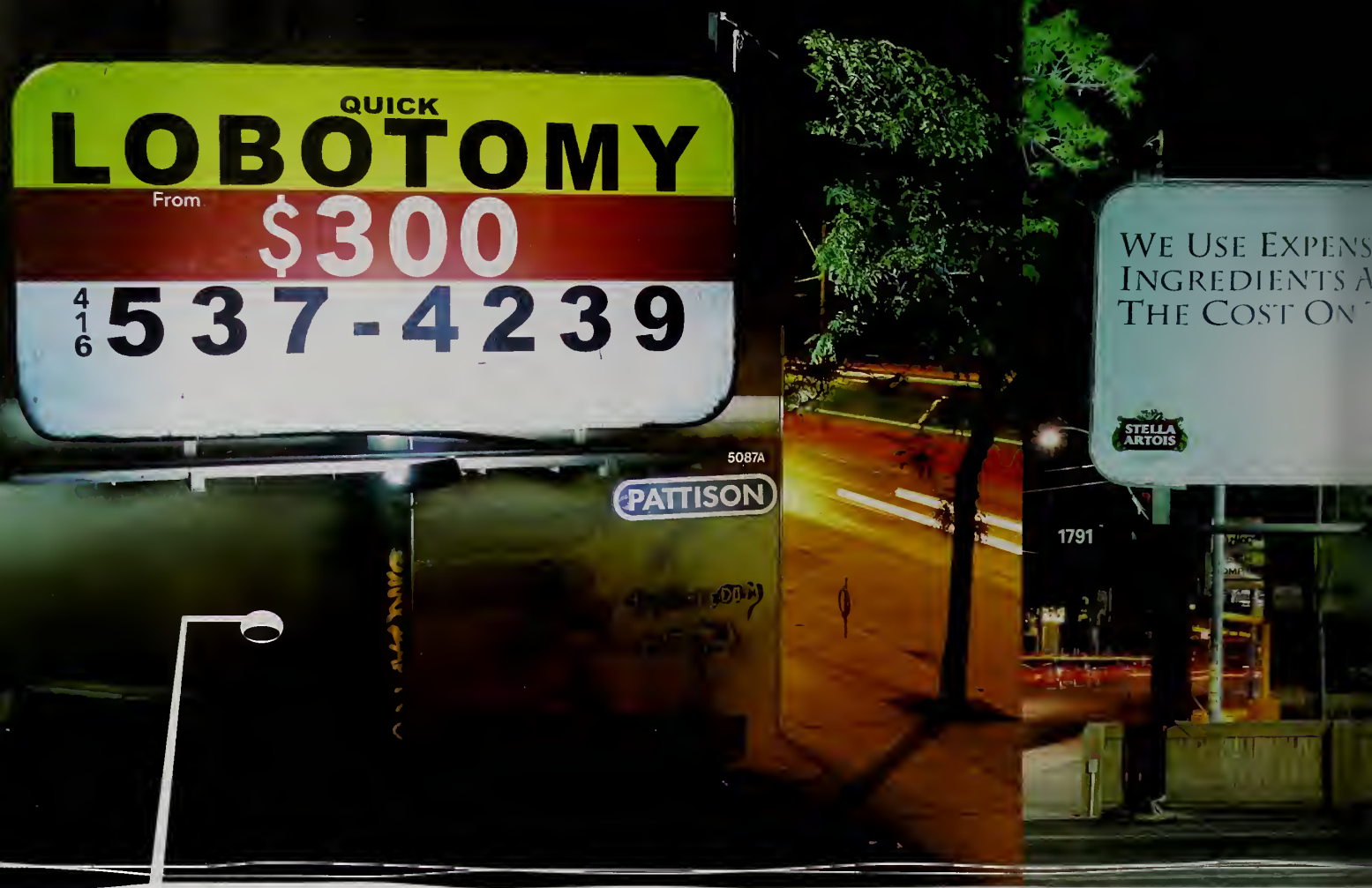
neighbourhoods are advertisers. "They... shout their message from every available surface, but you're never allowed to answer back," Banksy wrote in his book *Wall and Peace*. To him, the best action is to take back public space with art—and do it the way Bergeron does. "Asking for permission is like asking to keep a rock someone just threw at your head." It's a compelling argument, but not one Bergeron swallows whole. "I think the notion a great deal of the public holds is that street artists should all fall under the same political leftist umbrella," he says. Bergeron is not trying to latch onto any kind of pre-existing culture jamming scene; rather, he's using art, photo-editing software and a sense of injustice to start discussions on the role of branding, our sense of perception and the use of public space.

The Regent Park Project is emblematic

of all those concerns. In June 2008, Bergeron began installing 20-foot-high portraits on exterior walls of Toronto's oldest subsidized-housing project as part of a commission from the cultural ideas festival Luminato. Bergeron approached 11 people who lived there and asked to take their photograph. "I didn't want them to stand there and smile," he says. "I wanted them to pretend that they just woke up and were looking in the mirror. That should be when you're most comfortable with yourself, when no one's around." The honest portraits were the antithesis of the common esthetic of advertising, which presents white, conventionally pretty people who look unconcerned. Taking stigmatized people and allowing them to be represented in their own communities gives them an anchor in society, Bergeron says. A similar motivation was behind his *Unaddressed*



PEOPLE PROJECT Organizers of the Luminato Festival in Toronto commissioned Bergeron to magnify the personalities of Regent Park, the city's oldest public-housing project.



DOUBLE TAKE Fake ads on billboards spoof recent campaigns. The Quick Lobotomy offer is a take on an advertisement offering quick divorces, commenting on a culture of convenience and mindlessness.

series, commissioned by the Royal Ontario Museum. In that series, Bergeron photographed homeless people holding cardboard signs. Rather than appealing for spare change, the signs said such things as *For Me This Was Not a Choice* and *Everybody Deserves Respect*. "I was careful with this series, because I didn't want it to look like homeless whore-ism," Bergeron says. "I wanted the people to write messages that actually expressed how they felt about being homeless." With that series, Bergeron got a lesson in the other side of perception. Not everyone was on his wavelength with *The Unaddressed*. The pieces were torn down or scrawled over. A message that read *I'd Rather Beg Than Steal* was transformed to *I'd Rather Work*, with the help of a Sharpie. "Although it got me down at first, I realized the work provoked a reaction," Bergeron says.

"Putting up work in a public space is like a public living room. It should be something that people can think about and talk about." Bergeron often returns to an installation to see how a piece weathered or to see how heads turn once passersby unplug long enough to see an image that's not supposed to be there, audaciously enlivening the concrete jungle. Another recent Fauxreel project made for a few double takes. A billboard jam advertised condos—for babies. With those words displayed in stacking block letters and with an image of a toddler staring skyward, the simple design became an incisive comment on the goals of yuppies, their status consciousness suddenly downloaded to their offspring. A billboard makeover doesn't stay up for long. Often it's photographed by residents or visitors who post it on the internet. Then it's not long before the



cleanup crew arrives. Bergeron documents his work and archives it at Fauxreel.ca. It's his only record.

Dan Bergeron grew up near the High Park area of Toronto, playing street hockey with the neighbourhood kids. His father, Don, is a lawyer; his late mother, Lilia, was an artist. Bergeron came to Carleton in 1996 to study film. The courses were focused on theory, and he preferred a hands-on approach. So, for his independent study course, Bergeron made a short film to illustrate the contrasting styles of classic and contemporary gangster cinema, unpacking the tropes behind *Public Enemy*, *Menace II Society* and *New Jack City*. He didn't like Ottawa much and spent his winter off days snowboarding at Mont Tremblant. His first year of university was touch and go: he failed three classes. Eventually he found a community and a way to contribute to it. He helped build ramps at the McNabb skate park in Centretown, an experience he says taught him to evaluate public space. Along the way his grades improved too. He finished his degree in film and stuck around another year to complete a Sonic Design Diploma at Carleton. After university, Bergeron returned to Toronto and picked up freelance jobs shooting portraits of Diplo, The Roots and Kardinal Offishall for hip-hop magazines. When that was slow, he held down odd jobs in construction. During a spell as a video editor at an ad agency, he had access to a cold-press machine that could apply adhesive to any paper medium. He started to turn darkroom prints into 20-by-24-inch stickers to post around the city, and that began his street-art career. He styled himself Fauxreel—a play on the saying “Are you for real?” with the cinematic bent.

Bergeron's images are iconic in their style and large-format size. A viewer could

MESSAGE CENTRE A remade billboard puts oil spills and ecological demise to the forefront over conspicuous consumption. Prominent locales make billboards well suited to the goal of provoking people to think and ask the big questions.

argue Bergeron is brand unto himself, since viewers get multiple impressions but are never in doubt that they are by the same artist. As any good marketer knows, the reputation of a brand needs to be maintained. The Fauxreel “brand” took a hit in 2008 when Bergeron accepted a commission from the marketing agency Dentsu Canada. He pasted up portraits of people with scooter mirrors in place of heads. It was a promotion for the launch of a vintage line of Vespa, the thinking being that Vespa buyers think of their machines as a fashion statement. The installations caused a reaction. Some people thought that since



ART OR COMMERCE? Bergeron's work for Vespa brought alive the age-old debate of selling out. These agency-commissioned pieces were splattered across Toronto to reinforce the branding strategy that portrays scooter buyers as highly fashion conscious.



Check out the Fauxreel feature video online at our new web site: carleton.ca/alumni

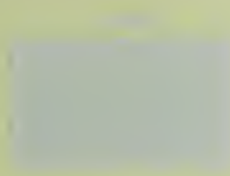
Bergeron makes public work outdoors, he shouldn't use the same kind of space for paid advertising. "I can see that point for sure," he says. "I guess I try to do it in such a way that's questioning the fine line between street art and advertising," he explains, but it wasn't entirely convincing. Someone who felt Bergeron had traded his ideals for an admittedly well-paying gig tagged a Scooterhead piece with the words *Sold Out for Real!*

The brouhaha wasn't totally surprising. The Bergeron "sellout" had been prefigured way back in 1999 when *No Logo* author Naomi Klein wrote, "Street style and youth culture are infinitely marketable commodities." Meanwhile, in 2004, *Rebel Sell* authors Andrew Potter and Joseph Heath argued that countercultural critiques of mass society—such as the ones found in street art—are actually one of the most powerful forces

driving consumerism. Would Bergeron take another commission from an agency? Probably not, he says, because as an artist, he has already done that kind of work. Though if an agency assignment allowed him to play with people's perception, he would consider it. The Scooterheads project was fascinating for that very reason, he says. When the series first debuted, people liked the works and approached Bergeron wondering what they were—there was no branding on them. Once they found out it was a Vespa project, they changed their minds. Bergeron points out that nothing changed save for people's perception of the work once it had a label. Bergeron has to be living proof that the line between art and advertising isn't so distinct, and so-called vandalism can be both a commercial force and a comment on the social conventions and rules that frame it. ■

Make Your Move

So you've just graduated from Carleton. Or you're returning to school, after a stint in the workforce, to brush up your credentials and sharpen your focus. Or you've decided that retirement is the perfect time to pursue that long-time and long-neglected interest. Keep reading. Carleton has programs for all of you.



WRITTEN BY LAURA BYRNE PAQUET, BJ/87
WITH FILES FROM KIM FIGURA, BHum/04, MA/07, AND ERIN SWEET, BJ/98, MJ/00

PORTRAITS BY TONY FOUHSE

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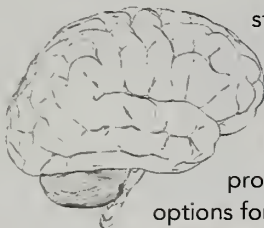
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KEEP LEARNING

As the experts keep telling us, we live in an information society. And that means more and more jobs require advanced education. Through the Faculty of Graduate and Postdoctoral Affairs, Carleton offers more than 100 **graduate programs** annually to over 3,500 students, and the choices expand each year. The newest programs include the following.

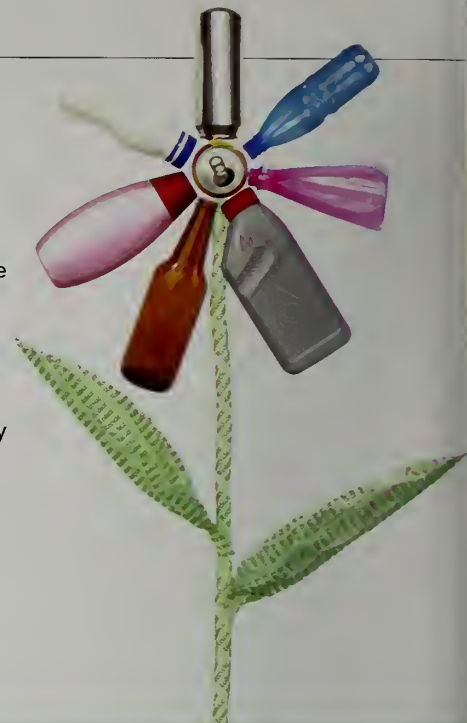


Master of Cognitive Science Through this program, students participate in focused projects and acquire research skills.

Master of Infrastructure Protection and International Security This program focuses on infrastructure engineering, assessment of risk and policy options for protecting national infrastructure.

Sustainable Energy Engineering and Policy This program provides advanced training in sustainable energy. Students specialize in either energy or public policy.

Master of Arts in Religion and Public Life Designed to be completed in one three-term year, this program focuses on the social and political aspects of religion from comparative, historical and contemporary perspectives. <carleton.ca/fgpa>



C@TCH UP ONLINE

Many students have found themselves finishing a last course or two toward a degree and hard put to make it to every class. For more than 30 years, Carleton's **CUTV** service has provided alternative means of learning and flexible scheduling. While courses are still broadcast on Rogers digital cable, the vast majority of students are choosing to view and participate in their courses online through CUTV's video on demand service, says Patrick Lyons of the university's Educational Development Centre. This fall, CUTV will provide a new service for students looking to review a lecture or catch up on a missed class. Previously, students rented a DVD at \$2.50/day. Now students can access and view individual lectures online using their campus card to pay. Online access means that students studying for an exam no longer need to come to campus to pick a DVD to review. And a student who is ill and recovering at home can stay updated on the course. A week's worth of content costs \$6. Carleton is offering 35 courses this way in the fall term and 30 in the winter term. <cutv.carleton.ca/cu_online>

A PET PROJECT

The Prince Memorial Achievement Award goes annually to two **outstanding graduating students** in the Arthur Kroeger College of Public Affairs. Each receives a book award with an approximate value of \$200. In 1984, an economics professor endowed the award in memory of her late cat, Prince.



IT'S APPY HOUR

Carleton "has an app for that"—well, a new **Mobile and Social Networking Applications** stream in its Bachelor of Computer Science (Honours) program, to be precise. The School of Computer Science launched the stream in response to the explosive growth in the popularity of smartphones and the increasing complexity of the software applications (apps) that run on these mobile devices. While the trendy iPhone is perhaps the best-known smartphone, "Our goal is not to be iPhone centred," says Dwight Deugo, BCS/83, MCS/90, PhD/94, associate director of the School of Computer Science. The stream will also train students to create apps for BlackBerries, Android phones and others. "It covers most of the major platforms." Students have until December to register for the new stream, but spaces are filling up fast, Deugo warns. <scs.carleton.ca>





A Program for the Long-Winded

You can study bagpiping as part of your music degree with CU's resident piper, Jack Coghill

Jack Coghill, BMus/78, an instructor in music and a multimedia technician at the School for Studies in Art and Culture, began his music studies at the age of nine by playing the snare drum. The son and grandson of pipers, he soon moved on to the bagpipe as well, and has since played in and judged a huge number of competitions on the Highland Games circuit. As well as playing regularly with

bands, and once with the Ceremonial Guard, Coghill has also played the bagpipes at Carleton convocations since 1990.

While nobody has asked for a program in piping for their degree, Coghill will be prepared with a strong one if and when someone does. "The piping curriculum will be geared toward both solo playing and band playing. It's going to offer

someone so much in terms of piping knowledge," he says.

And if bagpiping isn't your thing but you're interested in another instrument—dulcimer or sitar, perhaps—contact the school's faculty. They'll do their best to find an instructor, from Carleton or the wider community, who can incorporate your favourite instrument into a BMus degree. ■



Making the Transition

Jonathan Bélanger learned how to apply his degree to the working world through help from the career program

Book smarts? Check. Street smarts on how to break into your chosen field? Needs work. Solution: Find a career coach.

It worked for Jonathan Bélanger, BCom/09, who landed a job in the federal government after connecting with mentor David Darwin, BCom/72, at a Carleton networking event. As part of Carleton's career connection program (carleton.ca/career), Darwin, a volunteer, offers advice to students and recent grads on everything from resumé writing and interview tips to an overview of a day in the life of their chosen profession.

Although coaches are not expected to provide jobs, Darwin tapped into his network and forwarded Bélanger some leads that worked. "I didn't have the connections before I met him," says Bélanger, who has worked his way up to being a payment-approval analyst with Citizenship and Immigration Canada.

With 34 years of government experience, Darwin is highly sought after for advice on how to get a job with the Public Service of Canada—so much so that he has developed his own website (ddarwin.ca) with tools to respond to the recurring questions asked by students and alumni. More than 30 grads have contacted him for career advice.

Connecting with a mentor can help students and grads tap into the hidden job market, where an estimated 80 percent of the jobs reside. ■

—Erin Sweet, BJ/98, MJ/00

JOB SEARCH 911

It's no secret that the current economy is hard on job seekers—particularly those at the beginning of their career. Fortunately, Carleton's on-campus **Career Centre** is there for you with job postings, career counselling, info sessions from industry representatives, and workshops on interview skills and resumé writing. Not sure what you're qualified for? The centre has an online listing of jobs that fit your program, called What Can I Do With My Degree? <carleton.ca/career>

mid-career alumni

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UPGRADE YOUR ADMINISTRATION AND POLICY SKILLS

People who join the public service often lack formal training in public administration and policy analysis. Carleton's School of Public Policy and Administration has a number of graduate diplomas to answer that need. The **Graduate Diploma in Public Policy and Program Evaluation** is a 15-month program for students working full-time; the other three are year-long programs on a traditional academic schedule.

The Graduate Diploma in Public Policy and Program Evaluation gives students the skills to evaluate performance, effectiveness and results in government departments, non-profit organizations and businesses. Students can also participate in the International Program for Development Education Training, which brings 200 professionals from approximately 60 countries to Carleton each summer to study evaluation.

Graduate Diploma in Public Management students delve into the relationship between public-sector management and

parliamentary government, federalism, bureaucracy and the judiciary. They also take optional courses in topics ranging from law and ethics to finance and collective bargaining.

Students in the **Graduate Diploma in Sustainable Development** program study macroeconomics in relation to public policy, along with diverse topics such as natural-resource management, sustainable-energy policy and global climate change.

The **Graduate Diploma in Health Policy** focuses on policy analysis and processes, microeconomics, population health, health policy in developing countries and similar subjects. Anyone who earns one of these diplomas and then takes an MA in Public Administration can apply the diploma's six courses toward the 15-course MA requirement.

<carleton.ca/spa/prospective-students/grad-diplomas>

NEW DIRECTIONS WITH THE SPROTT SCHOOL OF BUSINESS

Careers can take unexpected turns. The job you trained for with your undergraduate degree may morph into something else completely or, because of changing interests, you may want to move into another field. Carleton's Sprott School of Business offers a wide choice of degrees and certificates to help you grow in new directions. If you're thinking about applying your experience in an emerging economy, look into the new **MBA International Development Concentration** program. The only graduate program in Canada trained on the management aspects of international development, it will equip you to lead projects overseas, create and evaluate programs, and support sustainable enterprises in developing regions. The school also offers certificates in project management, business analysis, health-care management, risk management, human resources, and public-sector and non-profit marketing. The **Management Development Program for Women** offers focused leadership, strategy and project-management courses. <sprott.carleton.ca/mba/idm; sprott.carleton.ca/ppd; sprott.carleton.ca/mdpw>



PARKING OPTIONS MADE SIMPLE

You can now use your cellphone to pay to park in lots P1 and P2. Dwight Deugo, above, BCS/83, MCS/90, PhD/94, associate director of the School of Computer Science, has launched the pilot **iParked** program in those two lots. Once you've registered with it, you just text a message saying where you are and how long you plan to stay. The system will bill your credit card for the time. Deugo says the idea is old hat in Europe but has been slow to catch on in North America. He brought it to Carleton out of personal experience. "I used the pay and display once when it was raining, and I didn't like standing in the rain." Since the pilot program began in lot P2 in July, the number of users has been growing by 10 percent a week. <iparked.ca>

WHAT ABOUT THE KIDS?

Carleton offers a variety of summer and holiday camps for future alumni. In the past year, choices have included the **CKCU Radio Camp** for kids aged nine to 12, held both in March break and summer (ckcufm.com); **sports camps** at Christmas, March break and summer from the athletics department (carleton.ca/athletics); **Virtual Ventures**, technology summer camps and year-round programs offered by a non-profit student group (vv.carleton.ca); the annual **summer jazz camp** (carletonujazzcamp.ca); and the **Rise and Flow** summer program for at-risk youth aged 10 to 15 (riseandflow.ca). Dates vary from year to year, so check the websites for the latest information.

Total Recall

Professor Jim Davies' favourite web tool makes studying simpler

With classroom days in the dim past, returning students often shudder at the thought of studying a new subject. One reason is fear of forgetting new kinds of facts, but there's a tech-savvy way to help hone study and memorization skills.

The SuperMemo (supermemo.net) is a free online program that creates cards in a question-and-answer format. The program decides which cards you'll look at on your computer screen every day and keeps track of which answers you got right and wrong. If you answer incorrectly, expect the same question again during your next session. If you get a check mark, more time will lapse before that question reappears.

"The problem with normal flash cards is that you waste a ton of time reviewing cards that you already know by heart," says Jim Davies, assistant professor in the Institute of Cognitive Science.

It's all about timing. The program shows you the right cards to review at the right time. The best time to review an item is just before you are likely to forget it, says Davies, who can attest to the SuperMemo's usefulness. He has used the SuperMemo technique to memorize 3,000 facts on things ranging from street names in Ottawa to how to pronounce the letters in the Bulgarian alphabet. As a faithful subscriber, Davies assigns his students SuperMemo work where they design their own set of questions based on his lectures. ■

—Erin Sweet, BJ/98, MJ/00



SOLID GROUND FOR POLITICAL ADVISERS

Carleton recently established Canada's first **Graduate Program in Political Management**. The one-year, full-time master's program, housed in Carleton's Faculty of Public Affairs, will welcome its first class in September 2011. Aimed at current and prospective legislative assistants, strategists, campaign managers, senior government advisers and policy liaison officers, the program will provide students with a solid grounding in topics such as communications, campaign management, transformation of public-policy ideas into legislation, and relationships between political staff and the public. Students will also complete an internship.

Carleton's new program has been in the works much longer than the recurring but sporadic bad news about Parliament Hill staffers. Former Reform Party leader Preston Manning, president and CEO of the Manning Centre for Building Democracy, has been trying to interest a Canadian university in this kind of graduate program for five years. The program came together with a \$15-million gift from Calgary businessman Clayton H. Riddell. <carleton.ca/politicalmanagement>



From the Court to the Classroom

Transferable study tips from the Ravens' mental-skills coach, Shaunna Taylor

Although her specialty is helping athletes prepare mentally for game time, Shaunna Taylor also works with people with stress or anxieties. She has worked as a mental-skills coach with the Ravens women's hockey and soccer teams, with the Nordic ski team and with individual athletes in basketball and fencing. When combining school and full-time work, "preparation is the best defence and offence," Taylor says. She

advises returning students to:

- Make a schedule and stick to it
- Set realistic goals that are just out of reach
- Make goals concrete by writing them down and posting them somewhere visible

Taylor encourages mid-career alumni who are returning to school to take on stress-reducing activities such as exercise, yoga, reading and deep

breathing. The latter is especially helpful if your last exam was long ago and you fear blanking out. In addition to her training duties, Taylor speaks regularly at conferences and events, has contributed to a new book called *Taking the Lead: Strategies and Solutions From Women Coaches* (University of Alberta Press) and is completing a PhD in sports psychology. ■

—Kim Figura, BHum/04, MA/07



later-in-life learners

a

b

c



It's Never Too Late to Learn Something New

Gunda Lambton got her first degree at the age of 69 and hasn't slowed down

Gunda Lambton, MA/88, marked her 80th birthday in 1994 in an uncommon way: with the publication of her first full-length book, *Stealing the Show: Seven Women Artists in Canadian Public Art* (McGill-Queen's University Press). "I was quite surprised," she says dryly. "You write about what interests you, which isn't always what interests publishers."

The book began as Lambton's MA thesis. After earning her BA in English at the University of Ottawa at the age of 69, she was drawn to Carleton's Canadian Studies program by its wide scope and well-known instructors. As a docent at the National Gallery of Canada, she was eager to expand her knowledge of North American art.

After writing the book about the artists, Lambton went on to write, co-write and illustrate other books, including *The Wildest Rivers, the Oldest Hills* (Voyageur Publishing, 1996), about the Gatineau Valley in west Quebec, and *The Frankenstein Room* (Voyageur, 2000), short stories about her childhood in Germany in the 1920s. Her book about her life in Toronto during the Second World War, *Sun in Winter: A Toronto Wartime Journal, 1942 to 1945* (McGill-Queen's University Press, 2004) came out the year she turned 90.

At 96, Lambton has no shortage of book ideas. She has written a memoir of a year she spent in Spain in the mid-1930s, before the outbreak of the Spanish Civil War, and has kept a journal of the 35 years she and her second husband spent on a farm in the Gatineau Valley. She says her late-in-life university career helped fuel her continuing interest in writing. "The mental activity, insights and working habits acquired while studying at Carleton have made all the difference." ■



Back to Class

Though you may not be interested in earning another degree, you can still learn a lot at Carleton. The Centre for Initiatives in Education (CIE) Learning in Retirement program offers a huge range of reasonably priced, non-credit courses led by professors. And the best part? There are no prerequisites—and no exams. "We try to provide courses with a twist to them," says Jennifer Gilbert, associate director of the CIE.

Upcoming classes include *We Shall Overcome: A Social History of Protest Songs*, taught by sociology professor emeritus Stephen Richer, and *It Seemed Like a Good Idea...*, a survey of scientific failures taught by physics professor Peter Watson. Other classes focus on Impressionist art, jazz piano, political theatre in the wake of 9/11 and travel writing.

Classes are held on campus for two hours a week for six weeks. The next session takes place Nov. 1 to Dec. 15. <carleton.ca/cie/learning-in-retirement>



More Than Just Cheerleading

Career coaching is a great way to give back, just ask David Darwin

Remember choosing a career and wondering if you were on the right path? Not to mention what you would have given for some insider information. Although it's too late to be on the receiving end of such advice, alumni are encouraged to dish it out and share what they know with students and recent grads through Carleton's career coaching program (carleton.ca/career).

Since its inception a decade ago, the program has provided an opportunity for alumni to help nurture up-and-coming employees and scope out new talent.

"It's a super way of staying in touch with the education community. It provides an opportunity to share your experience and expertise," says David Darwin, adding that it's a way to give back to your alma mater.

Darwin, BCom/72, has been advising for five years. Students and grads can access Darwin's profile and career achievements, along with those of other volunteer mentors, through an online database that can be accessed through the career centre. Before retiring five years ago, Darwin mentored as part of

his job with the federal government. He saw that it was only fitting to continue this work through Carleton University. Most of his correspondence with students and grads is email-based. Some of his advice seekers have resided as far away as Africa.

As a mentor, Darwin sees his role as one of an adviser and coach. It's also about boosting morale, offering encouragement and reassurance—and even a bit of cheerleading on the side, adds Darwin. ■

—Erin Sweet, BJ/98, MJ/00



REFLECTING BACK Author, professor and historian Tim Cook inside the Canadian War Museum in Ottawa, where he curates exhibits on the Great War.

WAR STORIES

Mucking About in the Trenches of History

WRITTEN BY PAUL GESSELL /
PHOTOS BY LUTHER CAVERLY

Moved by the extraordinary experiences of ordinary people, Tim Cook began studying the First World War. The author, who published his fifth work on the subject in September, writes history alive, magnifying the dramatic feuds and simmering controversies of the period

When Tim Cook was in Grade 11, his parents took him on a trip to Europe to visit important First World War sites along the Western Front. "I was very sullen and didn't want to be there," he recalls. Actually, young Tim spent much of the trip through the French countryside with his nose buried in Stephen

King's 1986 novel *It*, a creepy tale about a mysterious child killer. At one point, Tim set aside the make-believe horror to view the landscape where thousands of soldiers were killed during events far worse than anything King concocted.

Tim became interested enough in the soldiers' ghosts populating the French

battlefields that his parents bought him a book about the First World War. "I kind of feel, to some degree, I haven't put it down."

Indeed, more than two decades later, Tim Cook does not just read about the First World War; he writes dramatic, prize-winning history books about the

supposed War to End All Wars. He has five books to his credit. The newest hits stores this fall through Penguin publishers. *The Madman and the Butcher: The Sensational Wars of Sam Hughes and General Arthur Currie* chronicles the toxic feud in Parliament, the press and ultimately the courts between a seemingly mentally unstable politician and the general he accused of needlessly sending Canadian troops to slaughter.

Madman launches a Penguin prestige imprint called Allen Lane that will publish works by Henry Kissinger, Adrienne Clarkson and other stars of the non-fiction world. Diane Turbide, who heads the imprint, calls Cook a happy cross between an academic and a popular historian. "His academic credibility is unassailable," says Turbide. But his ability to write "great narrative" is "a very rare quality" for historians.

Cook's main day job is as First World War historian at the Canadian War Museum in Ottawa, where he heads research into the Great War. Cook is also an adjunct research professor with Carleton's history department, leading seminars for fourth-year and graduate students on military issues. This year's topic is Canada and the world wars; last year it was prime ministers at war. Brian McKillop, while serving as the department chair, lavished praise on Cook. "I'd break legs if I could get him teaching full time," says McKillop, a prize-winning author himself.

Tim Cook was born in Kingston in 1971, but spent most of his childhood in Ottawa. While studying history at Trent University in Peterborough, Cook immersed himself in the First World War. "What got me interested in it was the story of ordinary people stuck in incredible trials, tribulations, deprivation, death and destruction. How did they deal with it?" Cook went on to do a master's degree at the Royal Military College in Kingston and a doctorate at the University of New South Wales in Sydney, Australia. After working for the National Archives, Cook moved to the Canadian War Museum, where he oversaw creation of the First World War exhibits.

Talk to Cook about the First World War, and inevitably he mentions that 60,000 Canadian soldiers were killed. That figure has haunted Cook since that day as a teenager in France. Canada had only about one-quarter of its current population in 1918, so an equivalent number of deaths today would be 240,000.

In Cook's research, he analyzes the wounds to the Canadian psyche caused by those deaths, in addition to the lighter sides of war, including soldiers' slang, theatricals and trench culture. The experiences and emotions of the ordinary soldier have been at the heart of Cook's writing. His last two books, *At the Sharp End* and *Shock Troops*, comprise a two-volume history of Canada's participation in the First World War from the viewpoint of those men in the muck of the trenches. *At the Sharp End* won the John Wesley Dafoe Book Prize for non-fiction in 2007 and the Ottawa Book Award in 2008. The next year *Shock Troops* won the Charles Taylor Prize for Literary Non-Fiction and was nominated for the Ottawa Book Award, where one of Cook's rivals was McKillop for a biography of author Pierre Berton. Another rival was Cook's War Museum colleague Peter MacLeod, for a book on the Battle of the Plains of Abraham. The competition sparked some good-natured ribbing. "With regards to Peter," Cook said mischievously mere days before the winner was announced, "I refuse to walk in front of him when we go down stairs. One sharp push and we're down to four finalists."

In the end, those three historians lost to Kerry Pither for *Dark Days*, the accounts of four Canadians imprisoned in the Middle East. But Cook was pleased that four of the five titles on the shortlist were history books. "Perhaps it's a sign that historians are heeding the call of writing for all Canadians, not just those in the ivory towers. Readers certainly want it." That's what Cook aims to deliver. Unlike some academic historians, Cook lavishes praise on the late Pierre Berton. That populist historian, one suspects, would also have approved of Cook. ■

“What got me interested in the First World War was the story of ordinary people stuck in incredible trials, tribulations, deprivation, death and destruction.”



ALUMNI FOCUS

42 "WE AS CITIZENS HAVE LOST OUR WAY IN WHAT A SOCIETY DOES."



IN CONTEXT Chief Operating Officer Patrick O'Reilly near the shell of the Canadian Museum for Human Rights in Winnipeg. He says that while the museum is funded by government money, it will maintain its independence when it comes to programming.

What's the Story?

Before the Canadian Museum for Human Rights opens in Winnipeg in 2013, its curators will have to grapple with the issue of how they will tell Canada's stories fairly. Turns out, when it comes to political and social issues, there is no shortage of sides or opinions

WRITTEN BY PAUL GESSELL / PHOTOS BY THOMAS FRICKE

The Red and Assiniboine Rivers meet in an area of central Winnipeg known as The Forks, one of the most historically significant junctions in Canada. Indigenous peoples gathered there for thousands of years before European fur traders and settlers—"invaders" might be another word—arrived by canoe, ox cart and rail. Many of the epic tales that tell the story of Canada began along those shores. Those stories include battles between Aboriginals and the more recent arrivals. Among the most enduring of those tales is that of Louis Riel, the Manitoba Métis leader who, depending on your point of view, is either a Father of Confederation or a traitor deserving of execution.

The new \$310-million institution being built at The Forks will not resolve the question of Riel's proper place in history. But when it opens in April 2013, the Canadian Museum of Human Rights (using both public and private funding) will attempt to bring understanding to such divisive and complex chapters of our history.

The museum will be a national institution. That gives it the status of a Crown corporation, access to parliamentary funds and the right to operate at arm's length from the government. But just how independent will the museum be? What happens if it decides to tell the story of Louis Riel, the recent imprisonment of Maher Arar or the battle over same-sex rights in a manner displeasing to the government of the day or to lobby groups that have the government's ear?

History shows that Parliament, whether dominated by Liberal or Conservative governments, has been unafraid to interfere with the programming of national museums. In 2001, all political parties in the Commons directed the Canadian Museum of Civilization in Gatineau, Que., to stage an exhibi-

tion of Arab-Canadian art, which the museum had wanted to postpone in the immediate aftermath of the 9/11 terrorist attacks on the United States. More recently an all-party Senate committee pressured the Canadian War Museum in Ottawa to revamp an exhibition about Second World War Canadian airmen who bombed German cities, killing mostly civilians but failing to cripple Germany's war industries. And just this summer, Heritage Minister James Moore publicly stated his displeasure with a National Gallery of Canada sexually explicit exhibit called *Pop Life*. Such a public statement could invite a museum version of libel chill, pushing the National Gallery back to tame Impressionist paintings of flowers to safeguard its annual parliamentary appropriation.

Patrick O'Reilly, BCom/92, chief operating officer of the human rights museum, is very aware of public concerns over the museum's independence. "That's probably the biggest question we get from Canadians," says O'Reilly, a former bureaucrat with the Privy Council and the Department of Canadian Heritage and a former governor of Carleton University, the alma mater of a dozen or so officials at the human rights museum. "If Parliament decides we're not doing something well and they tell us so, we will listen for sure. Parliament is a public forum. Even with a majority government, the direction is coming as a public debate through Parliament."

Such public debate appears to hold more sway with O'Reilly than behind-the-scenes nudging from whatever government is in power. However, he quickly adds: "That's not to say I'm not going to listen to the minister. Don't misquote me on that." O'Reilly says his museum learned lessons from some of those incidents of political interference at other national museums. One lesson was the necessity to engage in public dialogue

before creating exhibitions and other programming. Officials from the Human Rights Museum toured every province and territory in the past year, visiting almost two dozen communities, to learn what the public wants the institution to do. So officials say they now feel they have the pulse of the country. O'Reilly puts it this way: "When there is a controversy, the government or Parliament wades in because they find the museum is not making a good decision. It is often the case that better communication needs to happen. Parliament or the government are reflecting the views they are hearing from constituents and perhaps the museum hasn't been hearing from constituents. So one of the things going for us is that we are engaging, we're listening, we're consulting."

Concerns over political independence intensified last year when the federal government appointed Stuart Murray, former leader of the Manitoba Progressive Conservative Party, as the museum's chief executive officer. Murray had voted against gay rights while in the Manitoba legislature and felt compelled, after his appointment, to say same-sex issues would be highlighted at the museum.

All other national museums in Canada are headed by non-partisan bureaucrats or executives with vast museum experience. Murray had no experience in museums or in human rights, but he does have an intriguingly diverse résumé. Past jobs include being an aide to Conservative prime minister Brian Mulroney and a roadie for the rock band Blood, Sweat and Tears.

The government-appointed museum board, O'Reilly notes, is aware that the institution will be caught in controversies because of its mandate to explore contentious human rights issues. "They have given management the direction that we are not to seek to avoid controversy." But some issues are more controversial than others. Everyone (or almost everyone) agrees that the Holocaust was bad and that Hitler should not get equal time to present his side of the story. But many other issues within the human rights portfolio lack that same consensus—same-sex rights are an example—so the museum will try to air various points of view in exhibitions on such topics. "Where we do see a relativist

approach is with more contemporary issues, current affairs, things going on in the world now," says O'Reilly. "It's very difficult to say this is black, that is white. There are a thousand shades of grey for almost everything happening currently, because you don't have the perspective of standing back when it's happening." But museum biases will show. Same-sex equality will be treated as a legitimate human right at the museum, despite the voting record of the chief executive officer and even though many Canadians consider homosexuality an illness, a sin or a moral failing.

"It's the law," Victoria Dickenson, PhD/95, the museum's chief

knowledge officer, says of gay rights. Legalized discrimination against homosexuals in some countries "is not good news," she adds. Dickenson's job, in plain language, is equivalent to being chief curator. She is a former director of Montreal's McCord Museum, a Canadian-centric history museum. Because of her background, Dickenson, perhaps more than anyone, will be able to give the human rights museum credibility within the national and international museum community.

The Winnipeg museum wants to be a national force and is already working with provincial education departments to produce



BUILDING BLOCKS Patrick O'Reilly and Victoria Dickenson on site of the Human Rights Museum. Together, they will offer context on core tales of Canada's history.

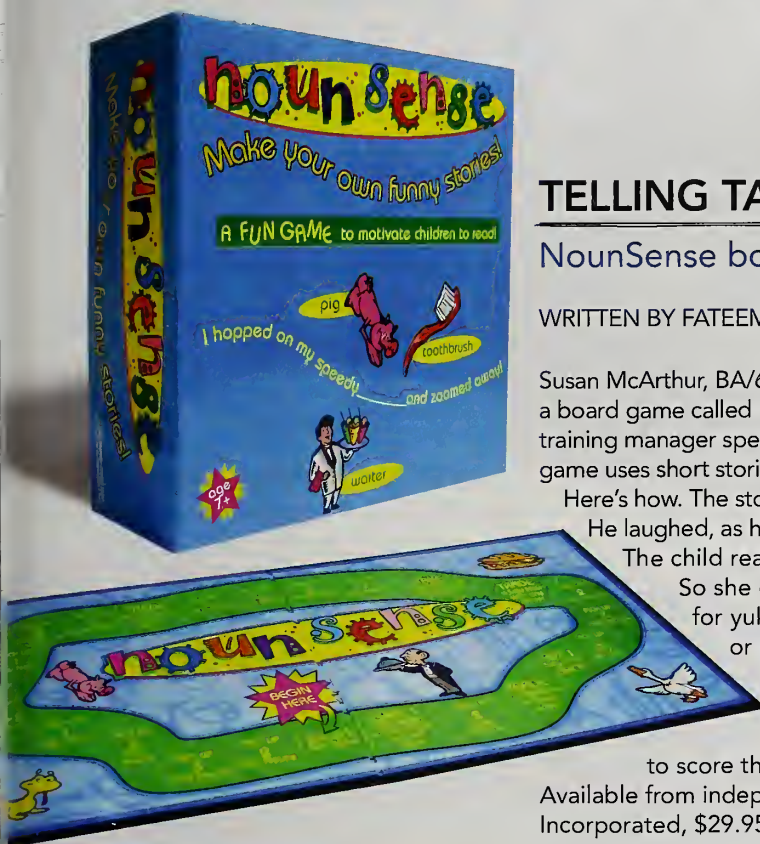
materials for students. Even the bricks-and-mortar building will be more about ideas than artifacts, with an emphasis on interactive installations rather than passive display cases. One installation being considered would show a map of the world. Press a button to see which countries respect gender equality. Press another button to see which countries are poor. Then see whether there is a correlation between inequality and poverty.

Such exhibitions are designed to help visitors think about human rights in new ways and to encourage them to go out and champion causes. These exhibitions, says Dickenson, will not preach what is right and wrong but will present thoroughly researched data to allow visitors to make their own decisions.

"Museums aren't there to judge," says Dickenson. "They're not there sitting *ex cathedra* to make statements to the world. We leave that to the politicians." ■

New Releases

Books and a board game by Carleton's grads and faculty—for the word lover, the history buff and the commonly studios



TELLING TALES

NounSense boosts kids' vocabulary through story building

WRITTEN BY FATEEMA SAYANI, BJ/01

Susan McArthur, BA/69, makes the most of kids' irrepressible and endearing silliness with a board game called NounSense. The former elementary school teacher and corporate training manager spent a decade creating it. Aimed at children aged seven and older, the game uses short stories with fill-in-the-blank options to get kids talking and laughing.

Here's how. The story "Oh, Beary Funny!" opens this way: "Faster! Faster!" Kyle yelled. He laughed, as he steered his car with one paw and waved a hairy ____ in the air."

The child reader chooses a silly noun word sticker for the blank spot.

So she could choose "finger" or something nonsensical like "noodle" for yuks. Depending on the word choice, the story becomes logical or laughable.

The list of silly nouns includes basic objects such as doorknob or pencil. Then there are giggle-inducing words that just sound funny, such as burp, blob and wiener. A point system is used

to score the game—though the real gain is in the laughs and learning.

Available from independent retailers and at nounsense.net. Children's Corner Incorporated, \$29.95.

CURRENT AFFAIRS

Security and Defence in the Terrorist Era, Second edition

By Elinor C. Sloan, MA/89

The book highlights post-September 11 policies aimed at keeping North America safe while offering suggestions for improvement in what governments are doing now. 215 pages, McGill-Queen's University Press, \$27.95.

536 pages!

The Truth Shows Up: A Reporter's Fifteen-Year Odyssey Tracking Down the Truth About Mulroney, Schreiber and the Airbus Scandal

By Harvey Cashore, BJ/87

This is a personal account by the CBC *Fifth Estate* reporter who doggedly researched the scandal and was routinely threatened, investigated and twice sued in an effort to stop him from uncovering the truth. Key Porter, \$34.95.

FICTION

A Brush With Death

By Elizabeth J. Duncan, BA/74

In the second instalment of the Penny Branigan series set in northern Wales, Penny sets out to solve the mystery of a decades-old hit-and-run accident that claimed the life of an up-and-coming Liverpool artist. 272 pages, St. Martin's Press, \$29.99.

HISTORY

Engrossing popular history

Acts of Occupation: Canada and Arctic Sovereignty, 1918-25

By Janice Cavell, BA/97, PhD/03, and Jeff Noakes, PhD/05

The book pieces together the story of how the self-serving ambition of explorer Vilhjalmur Stefansson ultimately led Canada to craft and defend a decisive policy on its claims to the Arctic. Cavell, a historian with the Department of Foreign Affairs and International Trade, and Noakes, a historian at the Canadian War Museum, drew on the private papers of explorers Shackleton, Rasmussen and Stefansson. 320 pages, UBC Press, \$90.

John Heney and Son: The Canadian Saga of an Ottawa Irish Family

By John J. Heney, BJ/79, MA/83

The author tells the story of his ancestor and namesake, heating-fuel magnate John Heney (1821-1909). 415 pages, General Store Publishing House, \$29.95.

LAW

Strictly Legal II: More Things You Absolutely Need to Know About Canadian Law

By Michael G. Cochrane, BA/75

The author, a partner with Ricketts, Harris LLP in Toronto, summarizes 10 things you should

know if you venture into employment law, estates and intellectual property protection. 344 pages, Insomniac Press, \$11.95.

REFERENCE

Achieving Student Success: Effective Student Services in Canadian Higher Education

Edited by Donna Hardy Cox, MSW/85, and C. Carney Strange

Cox, an associate professor of social work at Memorial University in St. John's, began researching student services in higher education while at Carleton. This book compiles information on current practices at Canadian colleges and universities, along with a distillation of the principles that underlie effective student services. 272 pages, McGill-Queen's University Press, \$39.95.

Forward-looking!

Agency: Working With Uncertain Architectures

Edited by Florain Kossak, Doina Petrescu, Tatjana Schneider, Renata Tyszcuk and Stephen Walker.

This book explores how humanities research can contribute to current architectural needs. It's broken down into three sections: Intervene, Sustain and Mediate and includes a chapter on "The Radical Potential of Architecture" written by Richard Lister, BA/98, MArch/07,

and Thomas Nemeskeri, BArch/04, MArch/07. Lister works with Genivar in Ottawa, while Nemeskeri recently joined Hariri Pontarini Architects in Toronto. 192 pages, Routledge, \$53.95.

Canadians Resident Abroad, 2011

By Garry R. Duncan, BCom/65
The book is aimed at Canadians who choose to relocate to another country for most of the year and answers questions regarding the tax consequences of leaving and returning from time to time. The author is a retired senior tax partner with BDO Dunwoody LLP. The publisher is a leading specialist in legal books. 400 pages, Carswell, \$57.

Do We Need a Marriage Contract?

Understanding How a Legal Agreement Can Strengthen Your Life Together
By Michael G. Cochrane, BA/75

The book is written in plain language and gives examples from Canadian cases. It includes a sample marriage contract and looks at the financial dimensions of blending families. As well, there are tips on having financial

conversations without spoiling the romance. Those who are interested in shacking up can consult Cochrane's other book, *Do We Need a Cohabitation Agreement?* 208 pages, Wiley, \$26.95.

SOCIAL STUDIES

Insightful

Blowing Up the Brand: Critical Perspectives on Promotional Culture

Edited by Melissa Aronczyk and Devon Powers
CU communications professor Aronczyk co-edits this volume, which offers critical perspectives on how consumers use, absorb, navigate, confront and resist commercial influence. 348 pages, Peter Lang Publishing, \$34.95.

SPECIAL INTEREST

New Perspectives on Horned Dinosaurs

Edited by Michael J. Ryan, BSc/80, Brenda J. Chinnery-Allgeier and David A. Eberth
The book uses modern science to answer paleo questions once considered out of reach. Ryan is vice-chair, curator and head of vertebrate paleontology at the Cleveland Museum of Natural History. 656 pages, Indiana University Press, \$110.

The Nature and Uses of Eighteenth Century Book Subscription Lists

By Hugh Reid, BA/71, MA/76

The book, with a foreword by John Vance of the University of Georgia, examines the role of 18th-century book subscription lists and how the study of them may shed much light on that century's book trade, book buyers and readers, and the culture of literacy. For example, the number of female subscribers increased as the century progressed. Reid teaches in the English department at Carleton University. 67 pages, Edwin Mellen Press, \$65.

Theory of Nothing: Why Life Is Unexplainable

By Eric Scheuneman, BSc/65

The book proposes a theory to explain why Albert Einstein and Stephen Hawking failed in what the author sees as their quest to explain the universe. The book surveys many facets of life: religion, mathematics, physics, biology and group behaviour, among others, and gives guidance on how to explain many things in life. 60 pages, Lulu.com, \$12.95.

Submissions: magazine_editor@carleton.ca

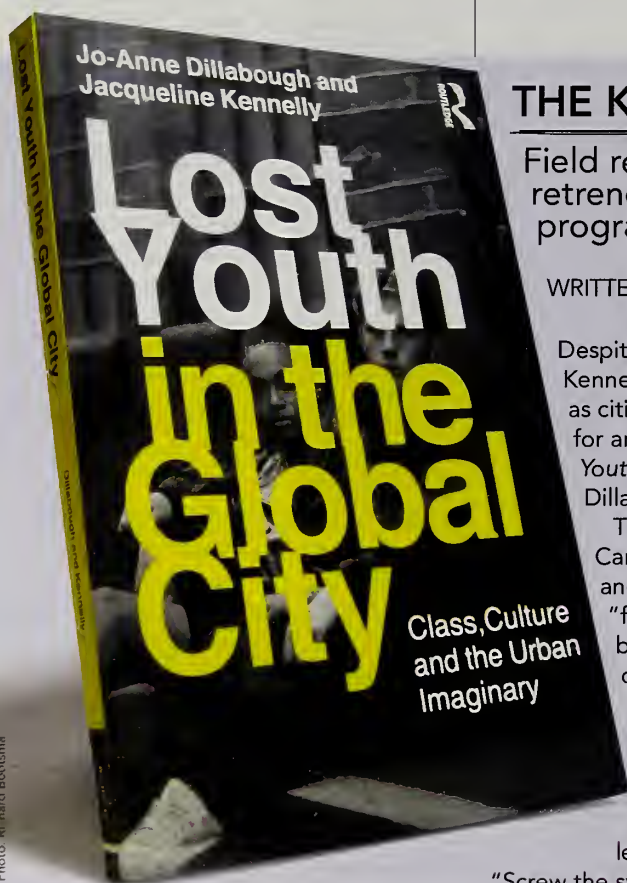


Photo: Richard Beetsma

THE KIDS AREN'T ALL RIGHT

Field research in Canadian cities finds social class retrenchment on the rise. At issue? We need to invest in programs for low-income youth now—or risk paying later

WRITTEN BY NICOLE FINDLAY, BA/91

Despite the title of her book, "It's not youth who are lost," says Jacqueline Kennelly, assistant professor of sociology at Carleton. Instead, she thinks, "We as citizens have lost our way in what a society does, who our societies are for and who is allowed to live and flourish in them." She is co-author of *Lost Youth in the Global City: Class, Culture and the Urban Imaginary* with Jo-Anne Dillabough, a faculty member at the University of Cambridge, U.K.

They interviewed low-income, immigrant and working-class youth at two Canadian high schools. In Toronto, youth described themselves as ginos and thugs. In Vancouver, youth would reclaim derogatory terms such as "fresh off the boat" (fobs) to further classify their social circle. "Hongers" became a term for wealthy children from Hong Kong, though youth of Asian descent would be lumped into the same group. These youth identify themselves within subcultures as a way to make sense of their world, Kennelly says. Subcultures have always existed: think back to the greasers of the 1950s or the punks of the 1970s. The difference between youth subcultures then and those of today, Kennelly contends, is that youth could formerly reject societal conventions but still had enough leeway to find a job within the legitimate economy. Earlier subcultures said, "Screw the system," but got a factory job anyway—without finishing high school. Then the economy shifted from industry to knowledge-based jobs, and factories migrated overseas, leaving today's working-class youth up the creek. Kennelly says as society abandoned those at the bottom of the heap to the tender mercies of the market, youth started to blame themselves when they realized they were the losers.

She is not optimistic. Kennelly says youth living in poverty are marginalized because money that used to go to education, housing and welfare now goes to policing and the military. The shift to a more punitive society is a response to misconceptions that young immigrants and the poor are dangerous and immoral. "Low-income youth are increasingly at risk of being moved from public schools and into jails." 240 pages, Routledge, \$44.95.

A Reunion in the 'Berg

Three generations of the Northover family meet up on campus to swap memories



WRITTEN BY KIM FIGURA, BHUM/04, MA/07
PHOTO BY JIM DES RIVIERES, BSC/73

Not many Carleton alumni can say their time on campus began in infancy, but Joanna Northover, BSc/08, is one who can. When she was a few months old, she was crawling along the halls of Herzberg Laboratories. Her parents, Stephen Northover, BCS/86, and Anita Acheson, BCS/87, first met in a Herzberg computer lab. When Joanna was born, they would take her to the library in a bassinet when they were studying.

As a child, Joanna tagged along with her aunt, Barbara Acheson, BSc/91, MSc/95, to help process rock samples for Acheson's research in geologic chemistry. Another family connection

was made on campus when "Aunt Barbie" met her husband, Abed Zeibdawi, BSc/92, in a statistics course.

When Joanna came to Carleton to study earth sciences, she spotted a familiar face on a wall of framed photographs. The gallery of retired professors, on the fourth floor of Herzberg, features her grandfather, Francis Northover, who taught in the mathematics department from 1957 to 1981. Described by his granddaughter as the "quintessential befuddled math professor," 89-year-old Northover was so pleased to hear that Joanna, now a master's student, often passed by his photograph that the family

CARLETON FAMILY Abed Zeibdawi, left, Barbara Acheson, Francis Northover, Joanna Northover, Stephen Northover and Anita Acheson have all studied or taught inside Herzberg Laboratories.

decided to visit campus as a group. So in July, three generations of the Northover family gathered at Herzberg for an informal reunion.

These days, Joanna Northover works as a teaching assistant in an office in Herzberg, continuing a family tradition that began more than a half century ago. ■

CLASS NOTES

1960s

Vera Klein, BA/68, was named Carleton University's Alumni Volunteer of the Year at a gala dinner at the Château Laurier in Ottawa in May.

Peter Noel Meilleur, BA/67, BA/71, who writes under the name Childe Roland, had two companion plays, *Ham & Jam* and *A Pearl*, published this year. He performed at the Dylan Thomas Centre in Swansea, Wales.

Eric Scheuneman, BSc/65, has been living on a farm near Perth, Ont., for 26 years, where he is now starting a solar farm. His second book, *Theory of Nothing: Why Life Is Unexplainable*, is available online from Amazon.

1970s

Ian Ellingham, BArch76, was admitted to the College of Fellows of the Royal Architectural Institute of Canada in June. He is working with Cambridge Architectural Research Limited on projects dealing with sustainable decision-making in the European development and construction industries.

Ehsan Feroz, MA/78, a professor of accounting at the Milgard School of Business at the University of Washington, Tacoma, is the recipient of the Association of Government Accountants' 2010 Cornelius E. Tierney/Ernst & Young Research Award.

Trygve Hoy, MSc/70, recently joined the board of directors of mineral exploration and development company Golden Chalice Resources.

Andrew Imlach, BA/70, BJ/71, celebrated 30 years with the Commonwealth Parliamentary Association in London, England, this year. He executes programs to assist parliaments in better serving their people.



◀ Shirley Mask Connolly, BA/72, was presented with the Knight's Cross of the Order of Merit by H.E. Zenon Kosiniak-Karnysz, ambassador of the Republic of Poland, in May for outstanding contribution to co-operation between

Alumni Focus

Poland and Canada. Mask Connolly is curator of the Polish Kashub Heritage Museum in Wilno, Ont.

Ted Smith, BA/72, retired on May 28 from his position as president and CEO of Standardbred Canada after 34 years of service.

David Studer, BJ/71, a former executive producer of CBC's *The Fifth Estate*, was named CBC's director of investigative programming and television current affairs last June. Carleton's 2010 summer convocation saw a second generation of the Studer family graduate when Erica Studer, BJ/10, joined her uncle, David, as an alumnus of the School of Journalism.

1980s

Paul Berton, BJ/83, was named editor-in-chief of *The Hamilton Spectator* in May.

Glen Carruthers, MA/81, was recently appointed dean of the faculty of music at Wilfrid Laurier University in Waterloo, Ont. He had previously been dean of the school of music at Brandon University in Brandon, Man., and chair of the department of music at Lakehead University in Thunder Bay, Ont.

Dwight Deugo, BCS/83, MCS/90, PhD/94, a computer science professor at Carleton, developed iParked.ca, a system that uses text messaging to pay for on-site parking.

Linda Elliott, BSc/85, and Doug Ritcey, BSc/84, organized a reunion for all earth sciences grads at Carleton in October.

Lee Anne Farruga, BA/87, started Steampunk Ottawa in early 2009 with her husband, Patrick Gilliland, BA/94.

Ray Ford, BJ/87, took home a first-place prize from the National Magazine Awards for his *Cottage Life* article "The Big, Bad Chill."

Brad Hampson, BA/85, recently returned from a nine-month peacekeeping mission in Sudan. He was promoted to staff sergeant with the Ottawa police and was the Canadian Police Deputy Commander in Mission, working toward reformation of the Sudanese police after 50 years of civil war.

Doug Lamb, BEng/85, joined Postmedia Network's executive team as CFO and executive vice-president in July. He was previously CFO of Canwest Mediaworks.

Sue O'Sullivan, BA/81, former deputy chief of the Ottawa police, was named federal ombudsman for victims of crime in June by the minister of justice.

Christine Pelisek, BA/88, won the 2009 L.A. Press Club Award for best hard news story for the piece "Billboards Gone Wild." The article covered the city's attempts to control illegal billboards.

André Picard, BJ/87, a public health reporter with *The Globe and Mail*, won a public service citation from the Association of Professional Executives of the Public Service of Canada in June.

Jeff Potts, BCom/85, was named president and chief executive officer of T-Base Communications in March. The company produces accessible documents in Braille, large print, e-text and audio formats.

Brian Rolles, BPA/87, was elected a partner of international management consultancy McKinsey

& Co in June 2010. As director of global recruiting, Rolles staffs the 10,000-strong group, which has 95 offices in more than 40 countries. Rolles lives in Toronto with his husband, Brad Berg, a corporate litigation partner with Blake, Cassels and Graydon.

David Shaw, PhD/81, joined the board of directors of Mercer Gold Corp. He also serves as president of Albion Petroleum.

Rosemary Thompson, BJ/87, was honoured at the National Press Club's annual Spirit of Canada dinner in June. Thompson is head of communications at the National Arts Centre in Ottawa and a former journalist with CTV.

Mary Ellen Turpel-Lafond, BA/82, received an honorary degree from Brock University in June.

George Zegarac, MA/86, was named deputy minister of children and youth services by the Ontario government in June.

1990s



< Nery Maria Munoz Arguello, MA/99, and her husband, Daniel Perez, are very proud to announce the birth of their second daughter, Maria Allison, on March 11, 2010. She joins her brother Pablo Gael, 1. The family lives in Mexico City.

Derek DeCloeet, BJ/96, won a first-place prize from the National Magazine Awards in June for his story "Robert Milton Has a Lot of Baggage," which appeared in *Report on Business* magazine.

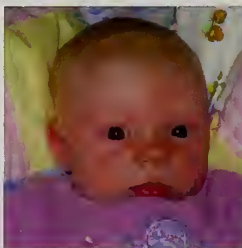
Patrick Gilliland, BA/94, has accepted a data analyst position with Elections Canada.

Millie Gordon-Fannis, BA/99, founded E-Hanger-In-Home Media. Last October the company won a silver award at the Recycling Council of Ontario's Waste Management Awards for most sustainable product of 2009.

Kanina Holmes, BJ/92, MA/95, presented two papers at the World Journalism Education Congress in Grahamstown, South Africa, in July. One analyzes the impact of Carleton's Rwanda Initiative in changing the perceptions and careers of its participants.

Alain Londes, MA/96, accepted the position of professor of international business at the Humber Institute of Technology and Advanced Learning earlier this year.

John McDonald, BEng/92, was recently licensed as a control room shift supervisor at the Darlington Nuclear Generating Station by the Canadian Nuclear Safety Commission. This required more than three years of intensive classroom and simulator training, as well as examinations. McDonald joined Ontario Power Generation in 1999.



> Amanda Mullen, BA/97, MA/98, and her

husband, Scott Moon, along with daughters Hanna and Maggie, welcomed baby Lilia Mae on May 17, 2010.

> Nelofer Pazira, BJ/97, launched a new dramatic feature film that she wrote, directed and stars in, called *Act of Dishonour*. It tells the story of a young, conservative bride-to-be in northern Afghanistan whose life is changed by the arrival of a Canadian film crew and the glimpse of freedom they provide.



Photo: Ali Huzara

Sean Rea, BA/99, was named one of Training Magazine's 2010 Top Young Trainers. The award recognizes the outstanding talents, accomplishments and leadership exhibited by 40 learning professionals aged 40 and under. Sean has been a training professional for the Royal Canadian Mounted Police since 2004 and manages a training team responsible for the curriculum of the force's coaching, leadership and performance improvement programs.

Lois Tuffin, BJ/91, was named innovator of the year by the Suburban Newspapers of America association for overseeing projects that brought more readers to MyKawartha.com. She is editor-in-chief for Metroland Media Group's Kawartha Division, which includes *Peterborough This Week* and *Kawartha Lakes This Week*.

Darin Wagner, MSc/93, recently took over as president and CEO of Balmoral Resources and as chair of Druk Capital Partners following the sale of West Timmins Mining, an Ontario-based gold exploration company where Wagner was president and CEO.

Angie Wilkes, BA/98, and her husband, Andrew, won a 1,900-square-foot fully furnished cottage in the Ottawa Hospital and CHEO Lottery this summer.

2000s

Kevork Andonian, BMus/01, released an original composition called "A Longing for Joy" for flute and marimba on the CD *Music for Flute and Percussion: Vol. 2* (Naxos) in July.

> Jarratt Best, BA/10, launched Rise & Flow, a music camp for disadvantaged youth.

Amanda Clarke, BHum/07, MA/08, was awarded one of 15 Pierre Elliott Trudeau



Foundation doctoral scholarships, worth \$180,000, in May. Clarke is studying information, communication and social sciences at Oxford University in the U.K.

Oana Dospinoiu, BIB/10, accepted the position of client services specialist with JPL Vehicle Management Services in Toronto.

Crystal Ernst, BSc/03, MSc/05, is a PhD student at McGill. This past summer she conducted fieldwork in Kugluktuk, Nunavut, related to the effects of temperature on ground-dwelling insects.

> Jenn Goodwin, BJ/01, and her husband Sam, welcomed Taavi Stewart Goodwin on February 2, 2010. Taavi is a brother to Alec, 5, and Macayla, 3.



Crystal Grierson, BA/10, represented Ontario at this year's Miss World Canada Competition in Vancouver in May.

< Faiza Hirji, MA/03, PhD/07, joined the department of communications and multimedia at McMaster University.

Leanna Karremans, BA/05, recently joined the Canadian Youth Business Foundation in Toronto. She works as a government relations analyst.

> Kyrie Kristmanson, BHum/10, premiered *The Domna Elegies*, a song-cycle she created with former Winnipeg Symphony Orchestra composer-in-residence Pat Carrabré, at the Ottawa International Chamber Festival in July.



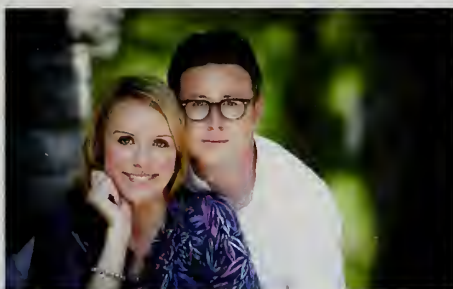
Photo: Ben Welland

Paul Larmand, BSc/03, was inducted into the Midland Sports Hall of Fame on October 2. He played basketball at Carleton as part of the team that won national championships in 2003 and 2004.

Mohamed Mahgoub, PhD/04, was named coordinator of the concrete industry management program at the New Jersey Institute of Technology in July.

Chris Mamen, BA/06, BSCH/09, was hired as head coach of Carleton's Nordic ski team for the 2010–2011 season.

Iain Marlow, BJ/07, launched the reportage site TorontoReview.ca in December 2009. Around the same time, he landed a full-time job as a reporter with the Report on Business section of *The Globe and Mail* in Toronto.



▲ Jay Nordenstrom, BA/02, vice-president of the Carleton University Alumni Association, married Joanna Nowakowski on July 24 at the Cordon Bleu in Ottawa. They were wed by Jim Watson, BA/83, and Nowakowski was piped in by Jack Coghill, BMus/78, a multimedia technician in the School for Studies in Art and Culture at Carleton.

Nicholas Parker, BA/06, entered his second year of studies at the University of Sydney Medical School in Sydney, Australia.

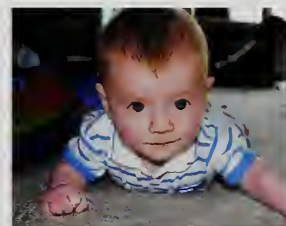
Hugo Rodrigues, BJ/00, a reporter at the Woodstock *Sentinel-Review*, was recently named the Gordon N. Fisher Fellow. The award allows one academic year of study at the University of Toronto.

> Lauren Spaxman (nee Furtney), BA/04, and her husband, Corey Spaxman, welcomed Emerson Laura June on August 21, 2009. The family resides in Caledonia, Ont.



Stephen Telka, MA/08, joined Ascentum as a consultant. The Ottawa-based company helps clients engage Canadians in the most pressing public policy decisions of the day.

> Suzanne Tubb (nee Jordan), BJ/01, and her husband, Paul, welcomed their first child, Jameson Campbell Tubb, on Jan. 29, 2010, in Halifax, N.S.



< Keenan Wellar, MA/01, co-founder and CEO of LiveWorkPlay (Community Living Ottawa) was given a United Way Ottawa Community Builder Award in June for his work with area charities. He recently completed the professional certificate

in public sector and non-profit marketing from the Sproul School of Business.

Julie Wilkinson, BA/06, and her husband, Andre Gagnon, recently celebrated their first wedding anniversary. The couple resides in Orleans, east of Ottawa, with their two Labrador retrievers, Keeli and Charlie.

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In Memoriam

Steven Mark Armstrong, BA/87, BA/89
Albert Lewis Bennett, BA/50
Rose-Myriam Bergman, MA/74
James Blackburn, BSc/65
Gloria Blaine, BA/64
Wendy L. Buckner, BA/83
Kenneth Butler, BA/65
Martha Camfield, BA/61
George Dennis Carty, BA/73
Gerald Clarke, BCom/49
Harold Cooke, BA/45
William F. Cooke, BA/68

Jean Coolican, BA/72
Colin Corrigan, CPSS/74
Amy Dauphinee, BA/72
Marilyn de Belle, BJ/55
Mario Di Virgilio, BA/73
Liba Duraj, MSW/75
Claude Edwards, O.C., LLD/01
Garry Fairbairn, BA/68, MA/69
Walter Farley, BA/53
Erika Fuerst, BA/90
Geoffrey Graham, BA/81
Avril E. Gunter, MSc/73, PhD/77

Russell Hazzard, BA/69
Arthur Higginson, BA/50
Joanne Hillier, MA/82
Robert Hobbs, BA/65
Mary Kennedy, BA/87
Robert Linden, BA/87, MA/92
Ross Lunn, BA/50, WWII veteran
Elizabeth MacDiarmid, BA/87, MA/90
Thomas McCann, BEng/71
Janet McCreadie, BA/73
Philip Munro, MEng/70
Garry Murphy, BA/76

James Louis O'Brien, BA/72
Rene Poirier, BSc/96
Gregory Rich, BA/83
Howard Richardson, BJ/74, MA/01
G. Lorraine Robertson, BA/70
Susan Russell, BA/69, MA/73
Hellmut Schade, CPSS/67, BA/79
J. Keith Simpson, BA/66
Zsolt Sumegi, BA/69, BA/70
Shirley Thomson, LLD/03
Miriam Van Husen, BA/80, BA/85
Donald Yeomans, LLD/08

TRASH TALK

Statement Piece

Industrial designer manufactures discourse with his
I Am Not Garbage chair



When creating goods, industrial designers grapple with a particular kind of torment. As they create the products that improve our well-being and our surroundings, they must also consider the end-of-life part of the cycle. What's the point in producing goods that add to the landfill?

Unfortunately, the availability of cheap, mass-produced housewares means it often makes more economic sense to replace furniture rather than repair it—even if it's bad for the environment.

Peter Wehrspann, a master's student in industrial design at Carleton University, takes a shot at this dilemma with his statement piece, called the I Am Not Garbage chair. Those who love modern design can ponder their eco-guilt by sitting down. Imprinted on the silkscreened seat is this shocking stat, from the film *The Story of Stuff*: We dispose of 99 percent of the goods we buy within six months. If that statement gives you pause, Wehrspann's chair has had the intended effect. For him, household goods can be the medium for change when "information becomes the new ornamentation." Wehrspann is a Toronto-born woodworker with a communications degree from Wilfrid Laurier University in Waterloo and an advanced diploma in furniture craft and design from Sheridan College in Oakville. His graduate research focuses on biomimetics, a field of scientific study that applies the secrets of nature to design. Nature has always recycled its garbage in convenient, biochemical ways. We're lagging behind.

—Fateema Sayani, BJ/01 ■

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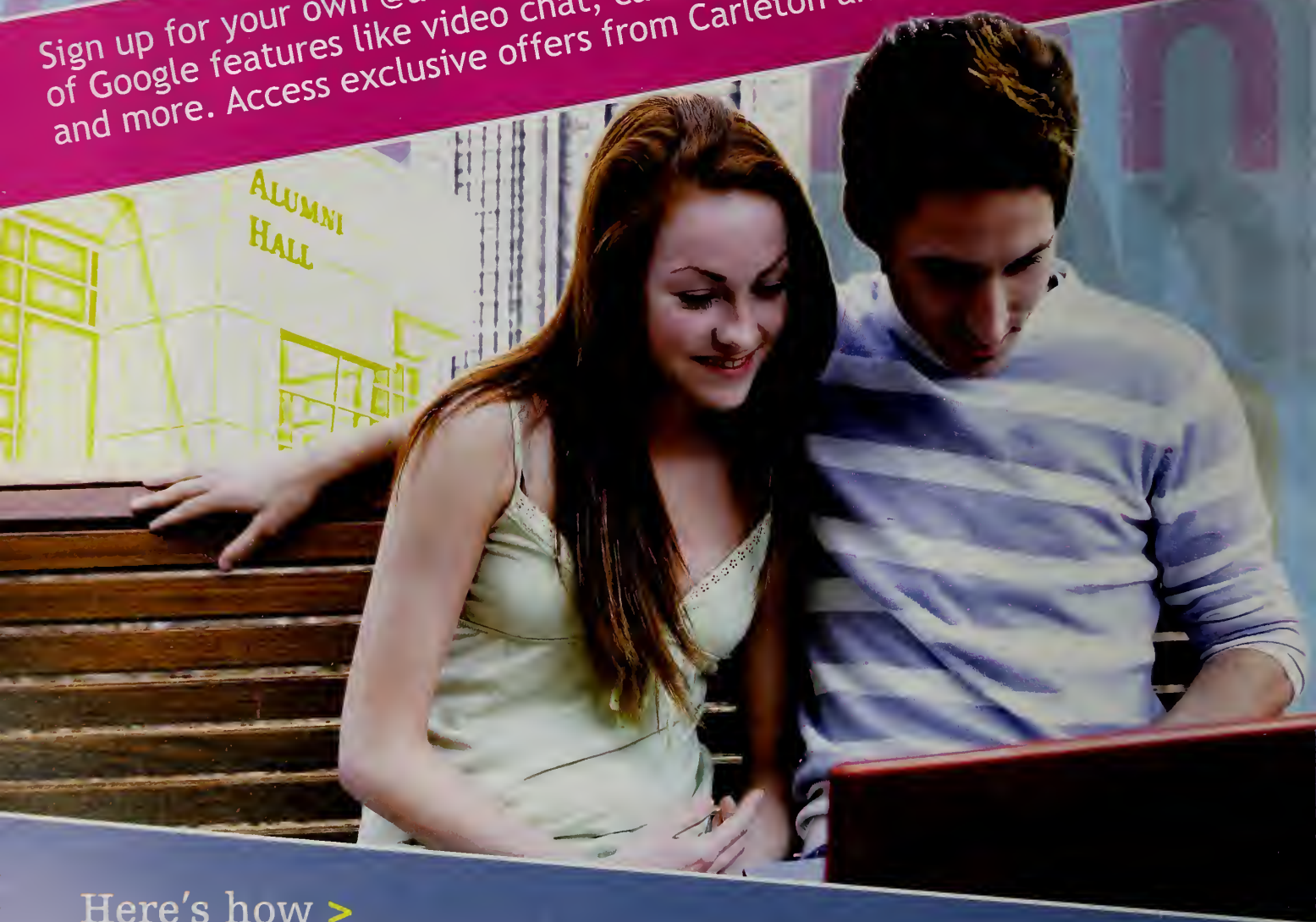
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